



The Cantatas of
Domenico Cimarosa (1749–1801)

by

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Appendices



Appendix I: Documentation from Introduction

Joseph Haydn conducted thirteen operas of Domenico Cimarosa at the Eszterháza Palace between 1783 and 1790.

L'italiana a Londra: librettist, Petrosellini, performed 4 May, 1783. Repetitions: 1783 (4); 1787 (3); 1788 (7).

Il falegname: librettist, Palomba, performed November, 1783. Repetitions: 1783 (2); 1784 (1).

L'amor costante: librettist, Porta, performed 27 April, 1784. Repetitions: 1784: (9)

La ballerina amante: librettist, Casini, 2 April, 1786. Repetitions: 1786 (5).

Chi dell'altrui si veste, presto si spoglia: librettist, Palomba, 2 May, 1786.

I due baroni di Rocca Azzura: librettist, Palomba, 6 December, 1786. Repetitions: 1786 (2); 1787 (2).

Giunio Bruto: librettist, Acanzio, 2 February, 1788. Repetitions: 1788 (2).

Il marito disperato: librettist, Lorenzi, October, 1788. Repetitions: 1788 (3).

I due supposti conti: librettist, Anelli, February, 1789. Repetitions: 1789 (6).

Il pittore parigino: librettist, Petrosellini, June 1789. Repetitions: 1789 (6).

L'impresario in angustie: librettist, Diodati, *Il credulo*: librettist, Diodati, 6 June, 1790.

Giannina e Bernardone: librettist, Livigni, August, 1790.

Isouard, Niccolò, *Cimarosa*. Opéra comique en deux actes. Paroles de N.J. Bouilly.
Musique de Nicolò [pseud.] Représenté pour la I ère fois à Paris sur le théâtre impérial de
l'Opéra comique le 28 juin 1808. Paris: M. Momigny.

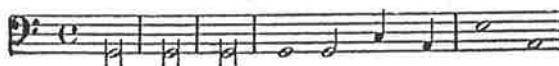
Appendix II: Documentation from Chapter II Part I

Paolo Quagliati: *La Sfera Armoniosa* 1623.

Example No. 1. : Duetto *Stelle del ciel ridenti*
for the marriage of the Prince Nicolo Ludovisi
and the Princess Isabella Gesualdo di Venosa

Example No. 2.: Ballo e Canzona. *Ballo delle Stelle*

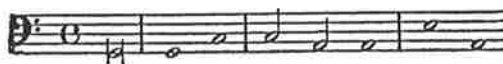
No.1.: Variations of the bass rhythm
Stanza 3



Stanza 4



Stanza 5



No.2.: Ballo e Canzona

Stel - le lu - cen - ti se - rene ri -

-den - ti, ve - ni - te, gio - i - te, ve - ni - te gio -

i - te bra - mo - semi - ra - te del Lo - do -

-vi - si - o del Lo - do - vi - sio, sol le luci a -

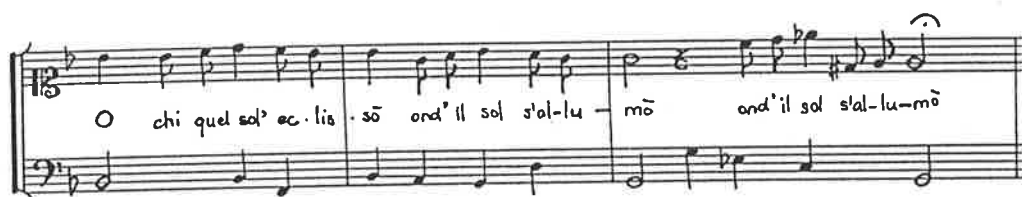
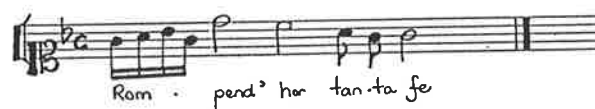
-ma - te, del Lo - do - vi - sio sol le

luci a - ma - te.

The image shows a musical score for a piece titled 'Ballo e Canzona'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. The first system contains the lyrics: 'Stel - le lu - cen - ti se - rene ri -', '-den - ti, ve - ni - te, gio - i - te, ve - ni - te gio -', 'i - te bra - mo - semi - ra - te del Lo - do -', and '-vi - si - o del Lo - do - vi - sio, sol le luci a -'. The second system contains the lyrics: '-ma - te, del Lo - do - vi - sio sol le' and 'luci a - ma - te.' The music is in common time (C) and features a mix of eighth and sixteenth notes in the vocal line, with a steady bass line in the piano accompaniment.

Alessandro Grandi: Cantade et Arie à voce sola 1620.

Example No. 3: Cantata No. 3 *Udito han pur i Dei*
Sonetto *Aprè l'huomo infelice all'hor*



Giovanni Berti: *Cantate & Arie à voce sola* 1624.

Example No. 4.: *Oh con quanta vaghezza*

„Cantate ed Arie“ von 1624

Ritornello

Prima Parte

Oh con quan - ta va - ghez - za, Oh con quan - ta dol - cez - za A - mor m'al - let -

ti, Spi - ran dol - ce pie - tà quei so - spi - ret - ti, Pie - tà quel dol - ce ri -

Ritornello Seconda parte

so, Pie - tà quel ca - ro vi - so. Sà ben per pro - va il co - re Che per tuo

cal - le, a - mo - re, a mor - te vas - si: E pur per al - tra vi - a mo - ver' i pas - si Non

Ritornello.

ten - to io mai non ten - to. E non pe - rò con - sen - to.

VERSE 1

Oh con quan - ta vag - hez - za, Oh con

VERSE 2

Sa ben per prov - ajl co - re Che per tuo

VERSE 3

Giu - rai, giu - rai ben io, giu - rai Di non

VERSE 4

Ahl non dop - piar le pe - ne Per -

VERSE 5

Pian - gi pur; el - la go - de; Sos - pi - ra;

VERSE 6

Dehl per - don - aal cor mi - o, Per - don - aal cor

Giovanni Berti *Cantate & Arie à voce sola* 1624.
 Example No.4.: *Oh con quanta vaghezza* (verses 1-6)
Occhi miei tristi

1
 quan - ta dol - cez - za, A - mor, m'al - let -
 2
 ca - le, A - mo - re, A mor - te vas -
 3
 vol - ger più mai L'or - me al tuo reg -
 4
 - chè da tue ca - te - ne lo sia fug - gi -
 5
 el - la non t'o - de E non si pie - ga, non si pie -
 6
 mi - o, Se dal car - cer fug - gi - o Dun -

1
 - ti, Spi - ran dol - ce pie - tà quei sos - pi -
 2
 - si; E pur per al - tra vi - - a mo - ve
 3
 - no. Ec - co, pe - rò, mi pen -
 4
 - to. Quel - la don - na si - gnor che m'ha tra -
 5
 - ga; Ris - cal - da i pre - ghi pur;
 6
 - que - ra - gio - ne, Ec - co, pe - rò, ri -

(O how fondly, O how softly, Love, you entice me... / My heart knows from experience that your road, Love, leads to Death. And yet another way... / I resolved never again to set foot in your kingdom. See though... / Ah! do not redouble my pain because I have fled from your chains. That proud lady... / Weep on; she enjoys it; sigh; she does not hear you and relents not. Redouble your prayers... / O! forgive my heart if thus I fled from prison to Reason.)

Occhi miei tristi ohi - mè di voi che si - a

Domenico Crivellati: *Cantata diverse à una, due, e tre voci* 1628.

Example No. 5.: strophic songs with cantata style elements.

Se'l cor non ho com'es-ser puo' ch'io vi - ve? E se non

vi - vo co-me l'ar-dor sen - to

Francesco Negri: *Arie Musicale 'a 1 e 2 voci* 1635.

Example No. 6.: Sonetto for two tenors above a basso ostinato.
Opening vocal gesture of the aria.
Negri's contrasting lyrical style.

Sonetto:

sol un a-mor sol u-na fe de hebb' io.....
per - che sol heb-bi un cor sol un a-mor sol una fed' hebbi'

Aria:

cor si che ri - man

Negri's contrasting lyrical style.

nell' - la boc - ca ò neg' oc - chi
Ce - dan le lab - bra a voi, di - vi - ni,'

Benedetto Ferrari: *Musiche Varie à Voce Sola* 1633.

Example No. 7.: *Amor, com'esser' può.*

A-mor com'esser' può che per mia do-glia,
Chiudete-rro sen a-ni-ma a-ni-ma! pi-na? Com'è
che si nasconde e si rac-co-glia Mente nel sot-to bel-là di-vi-nu
Si be-la-gua-cia con si con-da vol-glia Sembra-cinta di

Filiberto Laurenzi: *Concerti et Arie* 1641.

Example No. 8.: Cantata No.1 *O di cruda beltà*.
The final part of the four-part work ends
with a recitative followed by a playful arioso.



Giovanni Sances: *Cantade* 1633.

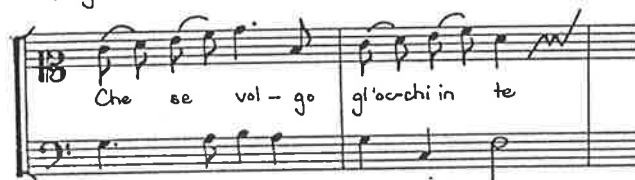
Example No. 9.: *In Ciacona.*
Caprici Poetici à Una Doi e Tre Voci 1649.

Hor che chiarissime.

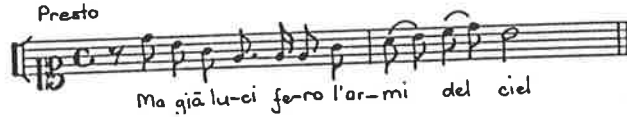
Adagio



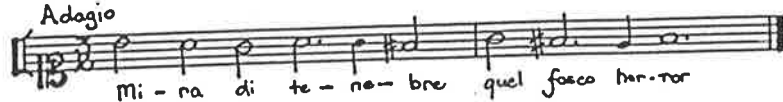
Allegro



Presto



Adagio



Domenico Mazzocchi: Cantata *S'io mi parto ò mio bel sole*

Example No. 10.:

Ma via, più ma via, più pos-s'lo col plan - - - to far pa-

le-se il mio do-lo-re, che col can - - -

- to far al-trui no - to il mio core. - -

Dun-que, oh! - mè, per - chè co - sì can - - -

- to hor qui? Vi - ve- rò? No, no, no, no.

Barbara Strozzi: *Cieli Stelle.*

Example No. 11.: The cantata has a mixture of recitative, arioso and aria.

Parole del Sig. Cavalier Artale. Cantata. Barbara Strozzi (1644)

Cie... li del... le de...
-ti ri ho chi ri Membra in co-lo-ri leturo-ra onde ri donna che

Aria

Va-go, cie-me che ru... i-ne che ru... i-ne, por-ti al...
Oc-chi vaghi mai non paghi mai non paghi di fe...

Aria

Va-go nes di la di-ni-stroa quan-cia poi di rap-ti-gua di...
rap...-ti-gua... ra... on-re po-er po... l'atto nel co...

Adagio

belle in ef-fet-to O le perle ch'hà in boc... ca o quelle o quelle in...
ber...-to o la ber-le ch'hà in boc... ca o quelle o quelle in ber...

Luigi Rossi: *La Gelosia.*

- Example No. 13.: A complex solo work with varied *da capo* form.
Stanza 1.: A¹ Recitative of 23 bars, which is quoted below.
B¹ Arioso of 9 bars, see below.
C¹ Recitative of 19 bars.
Stanza 2.: A² Same bass as A¹, new text, varied vocal line.
B² Same bass as B¹, new text, varied vocal line.
C² Recitative, same bass as C¹, new text, varied vocal line.
Stanza 3.: A³ Same as A¹, new text.
B³ Same as B¹, new text.
C³ Vocal line has slightest variation, last three are melismatic.

The image displays a handwritten musical score for a solo work titled "La Gelosia" by Luigi Rossi. The score is written on four systems, each consisting of a vocal line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

System 1:
Vocal: Ge-lo-sia Ch'a po-co po-co nel mio
Bass: (Chords)

System 2:
Vocal: cor-ser per-
Bass: (Chords)

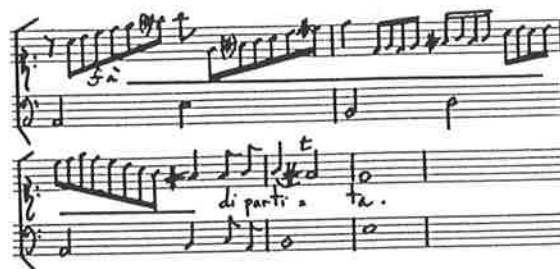
System 3:
Vocal: do va-i
Bass: (Chords)

System 4:
Vocal: Da-me che bra-ma che bra-ma che bra-ma
Bass: (Chords)

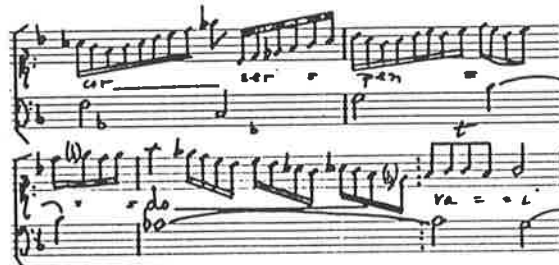
Luigi Rossi: Examples of Rossi's melismas.

Example No. 15.:

Ingordo human desio



Gelosia ch'a poco a poco



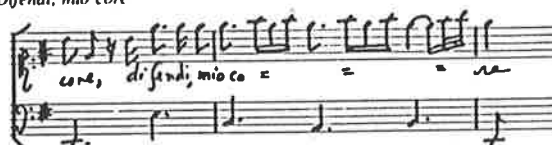
Sparite dal volto, loquaci pallori



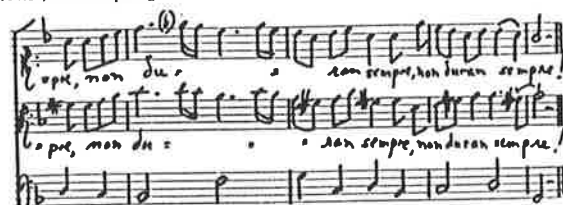
Gelosia ch'a poco a poco



Difendi, mio core



Amor, se devo piangere



Giacomo Carissimi: *Nella più verde età.*

Example No. 16.: Carissimi employs the alternation between aria, recitative and arietta in this cantata.

Parole di Papa Alessandro VII. Del Sig. Giacomo Carissimi.

Nella più verde età, nella più verde età.

Vi dell'Amor amari: che - li scher: -

va: - singu: -

no garzon d'oggi Le pian: -

Fin d'oltra: - ti: - polo di Flora a:

gras gras gentil gras gras gentil purpurato

no, e vi vedete voi per har -

lui tranquillo e più gio: conde - al suo riso arriva il Cielo

al suo volo - veni l'Alba - veni l'Alba humor fe:

Giacomo Carissimi: *A piè d'un verde alloro.*

Example No. 17.: Carissimi reverts to the minor to express pathos.

È pur da

È pur da ri - - - de - re

pion - - - ge - re

È pur da

Giacomo Carissimi *M'avete chiarito &
Sopra un gelido sasso*

Example No. 18.: Carissimi only featured the basso ostinato in these two cantatas.

M'avete chiarito tiran-ne pu- pille col rostro ventarvi d'aver mi-ra- pi-to con nostre fauille la mia li-ber

- ta M'avete tradito non voglio ma-ran vi volgetevi in la volge- tevi in

lã M'avete chiarito tiran-ne pu- pille col rostro ventarvi d'aver mi-ra- pi-to con nostre fauille la mia li-ber- tã

Maurizio Cazzati: *Cantata No. 10.*

Example No. 19.: Cazzati's implementation of the refrain.

Per Bella Cantatrice. *Allegro.* *Alto. 91*
Presto con furia.

Vel core dou'è, dou'è quel core dou'è? Che ardio fu
 vana, con pace serena, da vn crin, ch'incatena, da vn labro, che incanta non chieder oier-
 cè quel core dou'è, dou'è, quel core dou'è? Venga, mi non s'inoltri,
 e troua rà chi sà vincer cozzanza, e liber- tà, ven-
 ga, mi non s'inoltri, e troua rà, chi sà vincer cozzanza, e liber-
 tà, chi sà vincer cozzanza, e liber- tà, e liber- tà.
 Che pupille guerrine, che guance rosine, che
 tenere sembianze d'un'olluto se non possino tal'ora elter taranne,
 tutto v'è bene, è vero: ma, che sappia vn pensier da lo stral'orpo acuto d'i-
 moniche vaghezzie, di canone bellezze vantar l'afetto allest, e pretendi di-

M 2

98 *In Aria. Largo.*

Se forte tiranna vn core condanna pene così crudel vn dì soffire,
 è sempre forza, ò cedere, ò mo- ri- re, è sempre
 forza, ò cedere, ò morire, ò morire.
Recitativo.
 Amanti, Amanti hora, che die? che die? che die? deh
 contra, che solo incontra à mè, quel core dou'è, dou'è, quel core dou'è?
 Occhi belli sò ben che ferire, labre care sà ch'uccidete, ch'io mi dolga non
 lo cre- dere, se mi pregio di tante fe- rite, ch'io mi dolga non lo cre- dere,
 se mi pregio, se mi pregio, se mi pregio di tante fe- rite.
 ò morte, ò pietà! E saprò dire, e saprò dire à chi s'gr-
Allegro.
 dar vor- rà la mia cozzan- te fe, quel core dou'è, dou'è, quel core dou'è

Maurizio Cazzati: *Cantata No. 12.*

Example No. 20.: Cazzati's approach to word painting.

1:26 1. Amante à i pensieri. Alto?

Recitativo.

Là, che si fa? pensieri, che dite? Almeno fen-

tite più, ch'arda il mio core fa- cella d'Amore per nuova beltà, al- meno fen-

1:17

tite più, ch'arda il mio core fa- cella d'Amore per nuova beltà, fa- cella d'A-

more per nuova beltà. O là, che si fa, che si fa? Dunque,

1:18

e pur voi volete, ch'io torni ad amar, nè vi so- viene le doglie anche,

e le palfate ' pene; sapete pur sapete quante volte giurai di non più rimi-

1:29

rar vago leubante, e come hoggi vo- lte di nouella beltà farmi adorar?

Dite, non siete voi, che mi dicete già, ch'il servire ad Amor per me non si?

1:30 Aria.

hor come in vn baleno vi mutaste così? Se rotto è lo spirale, ch'ù fen mi fe-

ri, perche pretendete, ch'io peni di nouo per vaga beltà, pe- che pretendete, ch'io peni di

1:31

Recitativo. Allegro.

nouo per vaga beltà. Fermate, O là pen- sieri, e che si fa?

Recitativo.

Mà con occulti accenti al mio cor pur voi dite, ch'io torni ad amare:

1:32

horu horu sentite sentite sì sì sì son contento sì sì

Aria.

sì son contento sì. Il core il core amerà il core ame-

1:33

ra, m'è s'innamora da quella, ch'adora qual premio o. Erra, m'è s'innamora da quella,

dora qual premio otterrà qual pre- mio qual premio otterrà. Con i tera te

Maurizio Cazzati: *Arie, e Cantate* Op.41.

Example No. 21.: The eyes are represented by two lights.

Cantata Consiglio amoroso

48

io t'ascol- to. Due begl'occhi crudeli, che auclenon col guardo, e pur sou-
 cai, insidie preti- ose à la mia liber- tà telero vn die; Prigione, è ver re-
 stai, mi le estene mie troppo adorzi. Fur, che mi valle, ò Cielo, l'amor luci tiranne,
 che con rigor sempre superbo, e no hebber sol di mia morte: empio des-
 51

Aria.

Dal vostro rigore, o Lumi se- ueri, in van fia, che spero vn misero
 core mercede, ò pietà? in van in van fia, che spero vn misero
 54

Cantata Ma stare così mio cor non si puo

Sopra due occhi neri, e due occhi bianchi.

63 64

Allegro.

A. stare così mio cor non si può, mio cor non si può. Ci uero vn bel nò. Ecco due luci nere ne- re, Ec-
 vuole vn bel sì, o- uero vn bel nò, ci vuole vn bel sì, ci vuole vn bel sì, o- co due biache bianche luci, che c'allettan per ve- dere se aa a- male

Mario Savioni: *Augellin che non ritorni a la selva*

Cantata No. 7.

Example No. 22.: Savioni's *da capo* aria.

Augellin che non ritorni a la selva oue cenato

PRIMA

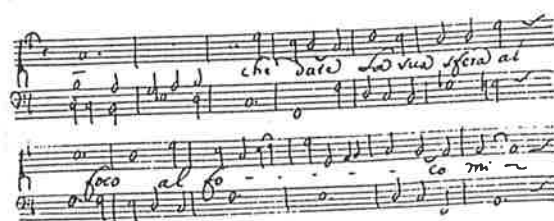
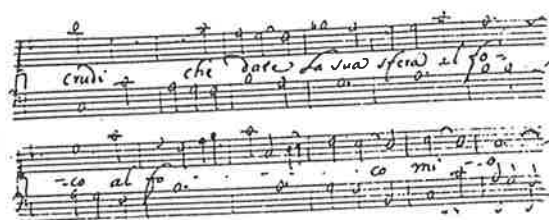
TERRA

SECONDA 2^a

FINAL TWO LINES:
QUINTA

Pietro Agostini: Agostini's approach to the "motto" opening.

Example No. 23.: *Dunque o' cieli tiranni* Cantata No. 12.



Pietro Agostini: *Fu sì dolce la ferita.*

Example No. 24.: Agostini's use of the lamenting basso ostinato.

(Del Sig. Pier Simone ...)



u' sì dolce la ferita

che nel sen mi agerò amore?

che mi dolsi hauer un core ed hauer sol una ui:

ta ed hauer sol una ui: ta che mi dolsi hauer

un core Ed hauer sol u: na uir ta ed hauer sol

una ui: ta Mille cori da mè fu: ron brama: ::

ti mille cori da mè fu: ron brama: :: ti per uederli un sol

Di tutti siaga: :: ti Tutti: poia: ga:

ti per uederli un sol tutti piaga: :: ti tutti

piagati Misero e non mi auuol: ch'io desi:

Marc'Antonio Pasqualini: *Un felice core.*

Example No. 25.: Both arias are set in strophic variation.
Aria No.1

me. Cieco Cupido, cre
de telo a manni. se u'è chi si uanni mostrarli i
suoi mar: tiri: Jo Jo mene ri: do, mene
Jo. serdo cu:
gido à nostri tor: menti con tan: la men: ti
nulla imperò l'Aban: do: na: ra Di: do: e

Aria No.2

hi con prieghi, e con sospiri, Spera amando, esser contento: Spera in
uan ch'ogni mo: mento le speran: ze son deliri: manda
2.
Arde un core e si distilla Per riempir le fiamme in giano Vede poi
Uenir ha uano di stemprarsi una la: uilla quante mai la tua spilla

Antonio Cesti: *Chi non provastar lontano.*

Example No. 26.: A soprano cantata in the languorous
 $\frac{3}{2}$ tempo.

Del sig. Cesti

hi non prova - star lon: ta -

da' quel bel ch'el cor - gl'ac: cen: da non in:

non in: fende quanto acen: so quanto serano quanto acen: so

quanto serano siai d'ave ch'in a - mar so: stia -

ne il co: re ch'in a - mar so: stia:

ne il co: re Misero misero

ben lo sen: to lontananza d'eg: gion d'ogni

trau: gar d'a: mor: il - ma -

re - ma lontan: o: gni' hor - dal:

Giovanni Legrenzi: *Tante fede*

Example No. 27.: Examples of Legrenzi's approach to modulation and setting of the text.

(J - 120)

Tan - ta... fe - de, e do - ve va, do - ve! e do - ve

al(i)

va! Sc - pe - li - ta nel ri - go - re Noa al cre - de - gl' mio do - lo - re Ejl ri -

dir - lo - va - ni - tà, è - va - ni - tà. Sc - pe - li - ta nel ri - go - re Noa al

e(v)

10 cre - de - gl' mio do - lo - re Ejl ri - dir lo - va - ni - tà, è - va - ni - tà. Tan - ta...

a(i)

fe - de, e do - ve va, do - ve! e do - ve va!

iv v(e)

[Recitativo]

Par - lo con te: O - ran - te u - di, a - scol - ta: Gra - di - ed mè que -

20 re - le fu - ne - me; For - ni - ra - ran l'ul - ti - me vo - ci que -

35 a - li c'ia - lam - mò, T'a - dor - nò fal - so mo - sor del - la to - nan -

(J - 60)

te sce - ra. Cru - di gl'An - gio - li

(b)

40 son - se tu - sci fic - ra. Cru - di gl'An - gio - li

45

50 son - se tu - sci fic - ra.

(J - 120)

55 Cer - on la li - ber - tà e! lac -

a(i)

60 cl, e! lac - cl

64 do - ro, Cer - on la li - ber - tà e! lac -

68 cl a - do - ro, E

MUSICAL EXAMPLES CHAPTER IV, PART II

Alessandro Scarlatti: *Ombre Opache* from the cantata
Correa nel seno amato.

Example No. 28.: Scarlatti's use of the *passacaglia* bass.

LARGO ASSAI

Violini

Canto

Basso

Om - bre o - pa - che

che il chia - ro - re del - la lu - ce

m' a - scon - de - te,

che il chia - ro - re del - la

lu - ce m' a - scon - de - te,

Alessandro Scarlatti: *Lascia, deh lascia.*

Example No. 29.: Scarlatti's arias are contrasted by key, meter and thematic material.

42 Adagio [non troppo]

Ti ha-sti, ti
Hör' auf nun, hör'
E-nough now, e-

50

ha-sti, A-mor cru-de-le, cru-de-le, più non mi tor-men-tar ch'io vuò mo-ri-
auf nun, A-mor, Schlim-mer, du Schlim-mer, ein End'mach' mei-ner Pein, sonst muß ich ster-
nough now, cru-el A-mor, fell A-mor, stop scourg-ing me or else I want to die,

56

re, ch'io vuò mo-ri- re. Ti ha-sti, A-mor cru-
ben, sonst muß ich ster- ben. Hör' auf nun, A-mor,
I want to die. E-nough now, cru-el

116 Lento (ma non troppo)

do-gn'o-ra.
hend stünd-lich.
ing hour-ly.

122

Si mo-ra nel tor-men-to, si vi-va nel do-lor, che a Fil-
So sterb' ich denn hie-nie-den, so leb' ich stets in Schmerz, weil Phyl-
So die I must in tor-ment, so live I must in pain, as Phyl-

Georg Händel: *Almira*.
 Example No. 30.: The two soprano arias *Geloso tormento* of Almira and *Der Himmel Wird strafen* by Edilia exemplify the traits of Handel's early baroque style.

Oboe solo

p (strings)

(Almira)

Ge - lo - so tormento

di ge-lo-si-a tra le mor - ti e la peg - gior, tra le morti e la peg -

gior ch'è mo - rir di ge-lo-si-a tra le morti, tra le morti e la peg - gior.

D. C.

(Allegro spiritoso)

(Edilia)

Der Himmel wird strafen dein falches Ge-muth.

Der Himmel wird strafen, wird stra

fen,

wird stra

der Himmel wird strafen dein fal - sches Ge-muth.

Example No. 31.: Händel's approach to word painting and tonality.

33

Georg Händel: *Del bell'idolo mio.*

Example No. 32.: Cavatina in B^b.

- Del bell' idolo mio -

Fra quell' or - ri - de so - glie tut - to se - stan - te, si rag - gi - ra il

pie - de o - lo - cou - sto d'a - mor, e del - la fr - de,

Su ren - de - re mi - cu - le - i, con - so - la - te un in - fe - li - ce, ca - ri Ni - mi, a ma - ti

Ne - i, vo - glia Ni - ce, vo - glia Ni - ce. Na - te tre - qua al duol in - ter - no! Del - le fiam - me

dell' in - fer - no sor - ge - rà - no - va fr - ni - ce, dal - le fiam - me dell' in - fer - no sor - ge -

ra - no - va fr - ni - ce. Vo - glia Ni - ce, vo - glia Ni - ce, vo - glia Ni - ce, vo - glia Ni - ce.

FINE.

Antonio Caldara: *È qual chosa* Aria No.1 & No. 2.

Example No. 33.: Caldara's transposition in section B.

ARIA: I
Andante e non Allegro

5

6 qual
je - de

cho - sa che lan - gue la so - ra d' - gni vol - to la va - na bel - ia,
Schönheit lüert, wennes dun - kelt, ih - ren Zau - ber, der al - le be - strickt,

cho - sa che lan - gue la so - ra d' - gni vol - to la va - na bel - ia, d' - gni vol - to la va -
Schönheit lüert, wennes dun - kelt, ih - ren Zau - ber, der al - le be - strickt, ih - ren Zau - ber der al -

16

16 (Fine)

So vi sem - bra vez - tu - san - al -
Wen es in - der - mal auch ach - tim - mert und

20

te - ra, deh - pen - sa - la, che vi - ta, che vi - ta non ha, so vi sem - bra vez - to - san - al -
fun - kelt, ach nur flüch - tig, nur flüch - tig das Le - ben be - glückt, wenn es la - der - mal auch ach - tim - mert und

25

te - ra, deh - pen - sa - la, che vi - ta, che vi - ta non ha, so vi sem - bra vez - to - san - al -
fun - kelt, ach nur flüch - tig, nur flüch - tig das Le - ben be - glückt,

Da capo al Fine

ARIA: II
Allegro

5

Sol - to il fior che splen - de -
Un - ter Blu - men, un - ter

10

15

ri - de splen - so il serpe ha il suo ve - len, sol - to il fior che splen - de -
Blü - ten lau - ert fül - kisch oft der Tod, un - ter Blu - men, un - ter Blü - den

20

25

len, ha il suo ve - len.
Tod, ach oft der Tod.

30

35

Co - si pur bel - le - ze - in - fi - de qual - che mor - to han sem - pre in sen,
Schon ist schwarz das Loe - lch, ent - achie - den und, die Wan - ge glüht noch rot,

Antonio Vivaldi: *In qual strano, e confuso vortice di pensieri.*

Example No. 34.:

p

p

p

In che stra- no e con- fu- so vor- ti- ce di pen- sie- ri la mia

[*p*]
Arcae lunghe

7
3

6
5

6
4

Presto

f

p

f

f

p

f

men- te sag- gi- ra?

O- ra è in cal- ma, or s'a- di ra,

6

7

Antonio Vivaldi: *Cessate, o mai cessate.*

Example No. 35.: *la sola crudeltà pasce e annida.*
The strings are in unison with the vocal line.

25 Allegro

-fi- da, per- che un vol- to spie- ta- to, un al- ma in- fi- da, la

6
24

so- la cru- del- tà pa- sce ed an- ni- da, pa- sce, pa- sce ed an- ni- da.

Antonio Vivaldi: *A voi dunque, ricorsi.*

Example No. 36.: A throbbing quaver accompaniment in the strings.

Andante

pp

pp

pp

À voi dun-que, ri-cor-ro or-ri-di spec-chi, ta-ci-tur-ni or-

pp

ro-ri, so-li-ta-ris ri-ti-ri, ed om-bre a-mi-che trà voi por-to il mio

f

duo-lo, per-che spe-ro dà voi quel-la pi-e-tà-de, che Do-ni-la-jin-tu-ma-na non an-

f

Adagio

p

p

p

-ni-da. Ven-go, spe-con-che a-ma-te, ven-go spec-chi gra-di-ti, af-fi-ne me-co in

p

Antonio Vivaldi: Vivaldi's word painting.

Example No. 37.: *sempre lungi da me*

41

l'in-gra-ta Pa-sto-rel-la Sem-pre lun-gi dā me vā, sem-pre lun-gi dā me vā sem-pre

l'in-gra-ta Pa-sto-rel-la Sem-pre lun-gi, sem-pre lun-gi dā me vā

Pa-sto-rel-la Sem-pre lun-gi dā me vā,

Antonio Vivaldi: Vivaldi's diverse approach to melismas.

Example No. 38.: Rhythmic and melodic sequence and triplet grouping.

The musical score consists of a vocal line and a piano accompaniment. The vocal line features several triplet markings (1/3, 2/3, 3/3) and a 'D.C.' (Da Capo) instruction. The lyrics are in Italian and include the following phrases:

- pa- - oc-a-ma- bil pa-
- oc-a-ma- bil pa- oc.
- te- na. E il scam-po al- la sua vi- ta Al- lor na- scon-
- de, al- lor na- scon- de.
- bro- so] Del- fon-
- da al mor- mo- ri- o, Il can- to ac- cor- de-

The piano accompaniment provides a rhythmic and melodic sequence, with a triplet grouping in the final system.

Antonio Vivaldi: *Perfidissimo cor*, Cantata for alto.

Example No. 39.: Aria No. 1.

Larghetto

Nel
tor- bi- do mio pet- to Sag- gi- ra un om- bra squal- li- da Di
sde- gno: cru- del- tà. Di sde-
gno, di sde- gno: cru- del-
tà. Nel
SECTION 2: E que- sti le ven- det- ta Che
ta d'in- fe- del- tà. Che can- cel- lar pre-
-ten- der

Antonio Vivaldi: *Perfidissimo cor.*

Example No. 40.: Recitative No. 2.

Co - si dun- que tra-di- sci, chi con- ten- ta t'of-fer- se i pri-ma-f-

fet- ti? Di- mi qual fe- de ma- i in- fi- d'a-ver' tu pu- oi se chia-ro'

ve- di, che di tua fèil can- do- re si ras-so-mi- glia'

al- la ver- na- le bri- na, che l'oc-cu- po- co dal- l'ar- tu- ra'

fa- ce in nien-te tut- ta si dis- sol- ve, e s'a- ce. Co-

si per te in-hu- ma- na per cre- der- ti in a- mor o-gnu-na'

ce- de. Mi- se- ra- man- te è quel- la, che ti cre- de.'

Antonio Vivaldi: *Perfidissimo cor.*

Example No. 41.: Aria No. 2.

Allegro non molto

(v)

Più a-mar' non spe-ro — nò, non spe-ro —

(i)

nò Se il pri- mo min-gan- no, se il pri- mo min-gan- no E in- fi-

do in- fi- do in- fi- do mi tra- di, e in- fi- do mi tra-

di. Più a-mar' non spe-ro — nò Se il pri-

60

Mi se-ra-an-cor per me Che an-cor non spe-ro — fe' Se fa- mor mio sva-

SECTION B

45

-ni, sva- ni, [sva- ni] Mi se-ra-an-cor per me Che più non

70

spe-ro, non spe-ro fe' Se fa- mor mio sva- ni, sva- ni, [sva- ni.]

Tomaso Albinoni: *Lontananza crudel.*

Example No. 42.: Melismatic treatment is decreased in Albinoni's cantatas.

Adagio

85

Pian-ger lun- gi dal nu- me che

s'a- ma È un sa-zia- re di pian- to l'a- re- na, È un sa-zia- re di pian- to l'a-

- re- na, È un dar le- na a l'i- stes- sa em- pie- tà, Pian-ger lun- gi dal nu- me che

90

s'a- ma, dal nu- me che s'a- ma È un sa- zia- re di pian- to l'a- re- na, È un dar

Tomaso Albinoni: *Lontananza crudel.*

Example No. 43.: The separation is implied in the minor 7th.

Musical score for Example No. 43, measures 1-3. The score is in G major (one sharp) and common time (C). The vocal line (treble clef) has lyrics: "Lon - ta - nan - - za cru-del, mi squar-ci jl co - re. Al -". The piano accompaniment (treble and bass clefs) features a simple harmonic structure. A fermata is placed over the piano accompaniment in measure 3.

Musical score for Example No. 43, measures 4-7. The tempo marking "[Larghetto]" is present. The measure number "20" is written above the first measure. The vocal line (treble clef) has lyrics: "Lon - ta - nan - za cru - del, mi squar - ci jl co -". The piano accompaniment (treble and bass clefs) continues the harmonic structure.

Musical score for Example No. 43, measures 8-11. The measure number "25" is written above the first measure. The vocal line (treble clef) has lyrics: "- re, lon - ta - nan - za cru - del, mi squar - ci jl co -". The piano accompaniment (treble and bass clefs) continues the harmonic structure.

Musical score for Example No. 43, measures 12-15. The measure number "45" is written above the first measure. The vocal line (treble clef) has lyrics: "co - re, lon - ta - nan - za cru -". The piano accompaniment (treble and bass clefs) continues the harmonic structure. A fermata is placed over the piano accompaniment in measure 15.

Giovanni Bononcini: *Il Lamento d'Olimpia*.

Example No. 44.: A two part *Preludio* prefaces the cantata.

Preludio *Il Lamento d'Olimpia* ⁽³²⁾ Cantata

Affettuoso

Affettuoso

⁽³³⁾

Unisono Allegro

Giovanni Bononcini: Bononcini limits his melismas to cadences.

Example No. 45.:

Affettuoso

Vasto mar balze romite deh mi dite il mio bene ou'e che fa il mio be --

Affettuoso

ne ou'e che fa vasto mar balze romite. deh mi dite il mio

(36)

bene ou'e che fa il mio be -- ne il mio bene ou'e che fa ou'e che fa

Onde quiete au -- re serene erbe fiori ombrose piante il mio bene se fa --

pete il mio bene se sapete rispondete per pietà -- il mio bene se sapete rispondete per pie

ta' -- per pietà rispondete per pietà Vasto

Da Capo

MUSICAL EXAMPLES CHAPTER II, PART III

Nicola Porpora: *Oh se fosse* Cantata No. 74, Aria No. 1.

Example No. 46.: Porpora's cantata accompaniment.



Nicola Porpora: *Da tue veloci* Aria No. 1, bars 15–16.

Example No. 47.: Porpora changed from a polyphonic to a homophonic support.
Note the slow harmonic rhythm of the continuo and
the homophonic string texture.

VI. 1

VI. 2

Vla.

va- no stia Vul-ca-no in tan-to a-dor in tan-

4 5 6 # 4 6

Johann Hasse: *È ver mia Fille.*

Example No. 48.: Hasse's harmonic support of the melodic line.

The image displays a musical score for Example No. 48, illustrating Hasse's harmonic support of a melodic line. The score consists of four staves. The top three staves are for violins, labeled VI I, VI II, and VI a. The bottom staff is for a vocal line, with Italian lyrics written below it. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a 4/4 time signature. The vocal line features a melodic line with lyrics: "Si vezzo-set-ti ra - i del ca-ro mio te-so-ro da voi pie - tà". The violin parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

Johann Hasse: *Grande Augusto*.

Example No. 49.: After 1740 there is some independence for the strings from the vocal line.

— to - re onde in pos - sa a Te del co - ro tut - ti i vo - ti pa - le -

Giovanni Pergolesi: *L'addio* (1732) Aria No. 1.

Example No. 50.: Pergolesi's string independence and syncopation.

The image shows a musical score for the first aria of Pergolesi's *L'addio*. The score is written for Soprano, Violins (VI 1 and VI 2), and Cello/Double Bass (Cello + Cembalo). The key signature is one flat (B-flat major or D minor), and the time signature is 4/2. The tempo is marked "Piu lento". The Soprano part begins with the lyrics "So - lo pa - ce e so - ri - po - so que -". The Violins and Cello/Double Bass parts are marked "p espress." and feature a syncopated, independent string pattern. The Cello/Double Bass part is specifically labeled "String Independence and syncopation.".

Soprano ⁽⁴²⁾ *Piu lento*
So - lo pa - ce e so - ri - po - so que -
VI 1
VI 2
p espress.
Cello + Cembalo
String Independence and syncopation.

Giovanni Pergolesi: *Orfeo* (1735) Aria No. 1, bars 24–25.

Example No. 51.: Pergolesi's string accompaniment
supports and pinpoints
the essential outline of the melody

The musical score is for Giovanni Pergolesi's *Orfeo* (1735) Aria No. 1, bars 24–25. It features a vocal line for Orfeo and a string accompaniment. The vocal line is in G major and 3/4 time, with a key signature of one sharp (F#). The lyrics are "Mia vi-ta cor mi-o,". The string accompaniment consists of Violins 1 and 2, Viola, Cello, and Cembalo. The violins play a melodic line that supports the vocal melody, while the other strings provide harmonic support. The score includes dynamic markings such as *tr* (trill), *mf* (mezzo-forte), and *p* (piano). The vocal line is marked with a circled "24" at the beginning of the first measure.

Giovanni Pergolesi: *Orfeo* Aria No. 1, bars 19–21.

Example No. 52.: Slow homophonic passages for the strings.

The image displays a musical score for the first aria of Orfeo by Giovanni Pergolesi, specifically bars 19 through 21. The score is written for a vocal line and a string ensemble. The vocal line is in the upper staff, featuring a melodic line with lyrics "cor la ren-de-rà". The string accompaniment is in the lower staves, showing a slow, homophonic texture. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The string accompaniment consists of a simple harmonic pattern in the right hand and a more active, rhythmic pattern in the left hand, providing a steady accompaniment for the vocal line.

Giovanni Pergolesi: *Lontananza* Aria No. 1, bars 9–11.

Example No. 53.: Pergolesi's alberti bass.

The image shows a musical score for Soprano and Cembalo. The Soprano part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Di - te ch'ò-gni mo-men-to il dol-ce > no-me chia-me ram-". Above the final measure of the Soprano part, the number "(1732)" is written. The Cembalo part is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a continuous, rapid sixteenth-note pattern in the bass clef, which is the Alberti bass. The treble clef part of the Cembalo staff contains chords that correspond to the lyrics. The tempo or mood is indicated by a "p" (piano) marking at the beginning of the Cembalo part.

Giovanni Pergolesi: *Orfeo* Aria No. 1, bars 44-45.

Example No. 54.: Pergolesi assigns the viola a more active role.

The musical score is for Giovanni Pergolesi's *Orfeo* Aria No. 1, bars 44-45. It features five staves: Violin I (VI 1), Violin II (VI 2), Viola (Via.), Orfeo (soprano), and Cembalo e Bassi (Cembalo e Bassi). The key signature is B-flat major (two flats) and the time signature is common time (C). The Viola part is highlighted with a more active role, indicated by a circled asterisk at the beginning of the staff. The Orfeo part has lyrics: "Cor mi-o mia vi-ta cor mi-o Chi m'a". The Cembalo e Bassi part provides a rhythmic accompaniment. The score includes dynamic markings such as *poco f* and *poco f* in the Viola and Orfeo parts respectively. The Viola part is circled in the original image, emphasizing its active role.

Niccolò Jommelli: *Cessa, o Augusta* Aria *Se parla.*

Example No. 55.: Jommelli varies his accompaniments with the dramatic situation.

The musical score is for the aria "Cessa, o Augusta" by Niccolò Jommelli. It features a vocal line and instrumental accompaniment for Oboe, Horns, Violins I and II, Viola, and Bass. The key signature is B-flat major (two flats). The tempo/mood is marked "un poco forte" and "forte assai". The vocal line includes the lyrics "stan - te su - ne - ste che i - stan - te su -".

Instrumental parts:

- Oboe: Marked with a circled 76. The part consists of sustained notes with a crescendo leading to a "forte assai" dynamic.
- Horns: Marked with a circled 76. The part consists of sustained notes.
- Violins I and II: The Violin I part is marked "un poco forte" and the Violin II part is marked "forte assai". Both parts feature a rhythmic pattern of eighth notes.
- Viola: Marked with a circled 76. The part features a rhythmic pattern of eighth notes.
- Bass: Marked with a circled 76. The part features a rhythmic pattern of eighth notes.

Vocal line:

stan - te su - ne - ste che i - stan - te su -

Nicola Porpora: *Da tue veloci* Aria No. 1.

Example No. 56.: A lengthy melisma.

The image displays a musical score for the aria 'Da tue veloci' by Nicola Porpora. The score is written for three staves, all in treble clef and featuring a key signature of one sharp (F#). The first staff begins with a circled measure number '32'. The music is characterized by rapid, continuous sixteenth-note passages, creating a dense and virtuosic texture. A long, sweeping slur spans across the first two staves, indicating a single, continuous melisma. The third staff concludes the melisma with a final note, followed by the lyrics 'to an-dor' written below the staff.

Johann Hasse: *Non turbi irato il fato.*

Example No. 57.: Hasse uses triple time and three bar phrases for settenario verse.

15 Allegro

Non turbi i ra - to il fa - to la pa - ce del tuo sen

6 6 6

Giovanni Pergolesi: *Segreto tormento* Aria No. 2.

Example No. 58.: Section A in a duple time allegro.
Section B begins with a change of key time and mood.

(18) Allegro (non troppo)

SECTION A

Ca-dro con - ten - to dal duo - loop - pre - so

Larghetto

Co-sì di Ni - ca quel co - re in - gra - to sa - rà pla -

p. dolciss.

Niccolò Jommelli: *Perdono, amata Nice* Aria *Giura il nocchier*

Example No. 59.: Jommelli's *da capo* before 1750.
Section B has a change of tonality and slight alteration of shape of the melodic material.

The image displays a handwritten musical score for an aria by Niccolò Jommelli. The score is written on two systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The first system is labeled 'SECTION A' and 'Theme'. The melody in the treble clef is accompanied by a bass line in the bass clef. The lyrics are: 'Giura il Nocchier che l' alma - re al ma - re non preste - rà.' The second system is labeled 'SECTION B' and 'E minor'. The key signature changes to two sharps (F# and C#). The melody continues with the lyrics: 'non trat - tar più Par - mi'. The notation includes various musical symbols such as notes, rests, and accidentals.

Niccolò Jommelli: *Arias Figlio se a questo giorno,
La con ardente.*

Example No. 60.: Jommelli's aria style after 1750.

SECTION A.

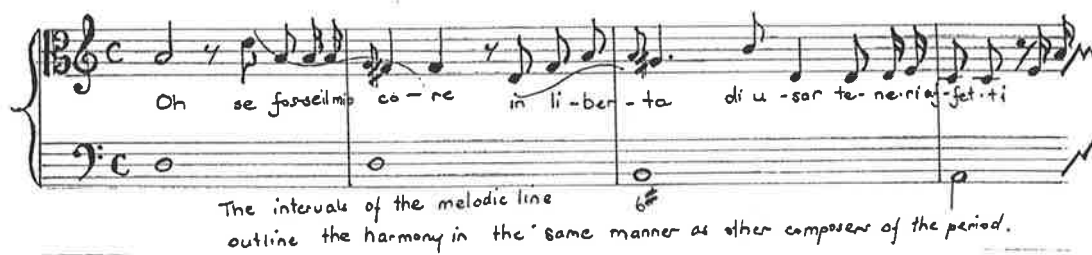
La con ar-den te ci - glio ar-nestera tor-

SECTION B. D minor

al tuo vo-len mi - ni - stra ri la acerà la

Nicola Porpora: *Oh se fosse il mio core* Recitative No. 1,
bars 1-4.

Example No. 61.: Porpora's musical recitation.



Oh se fosse il mio co-re in li-ber-ta di u-sar te-ne-rie-fet-ti

The intervals of the melodic line
outline the harmony in the same manner as other composers of the period.

Nicola Porpora: *Oh Dio che non è vero* Recitative No. 1,
bars 1-4.

Example No. 62.: Porpora's chromatic bass line.

Oh Dio — o che non è ve-ro che non è ve-ro o.gni gran piangere

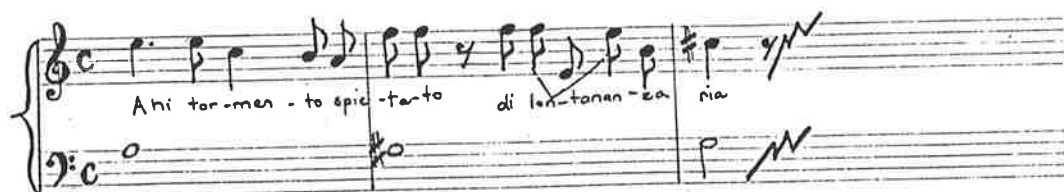
b7 # #6

Chromatic bass line facilitates shifting tonalities

Johann Hasse:

Hasse's approach to word painting.

Example No. 63, No. 64 & No. 65. Cantatas: *Chi eggio ai gigli,
Lungi d'ogni amoroso.*



Giovanni Pergolesi: *Orfeo* Recitative No. 1.

Example No. 66.: Chromatic string accompaniment.

The musical score is for a recitative from Pergolesi's *Orfeo*. It features a vocal line for Orfeo and a string accompaniment for Violins I and II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line includes the lyrics: "vi - a, giun-sea-fon-no-so di Tra-cia il va-te Al suo do-lo-re qui sciol-se il". The string accompaniment consists of a chromatic descending line in the right hand and a more static bass line in the left hand, providing a harmonic support for the vocal melody.

Orfeo

vi - a, giun-sea-fon-no-so di Tra-cia il

VI I
VI II

VIa
VIc

va-te Al suo do-lo-re qui sciol-se il

Niccolò Jommelli:

Che impetuoso è questo.

Example No. 67 & No. 68.: Note the major 7th against the bass.
Note the secondary patterning in the bass line.

ANNA

Chio tanto pian-gi

pian-gi for-se in-va-no?

7

#

Fedra

Fonte fù l'I-dra di qual Al-ma

mã son gli artri nel Ciel

mã epì ne ar mata son casto di a qu'

Appendix III: Documentation from Chapter III

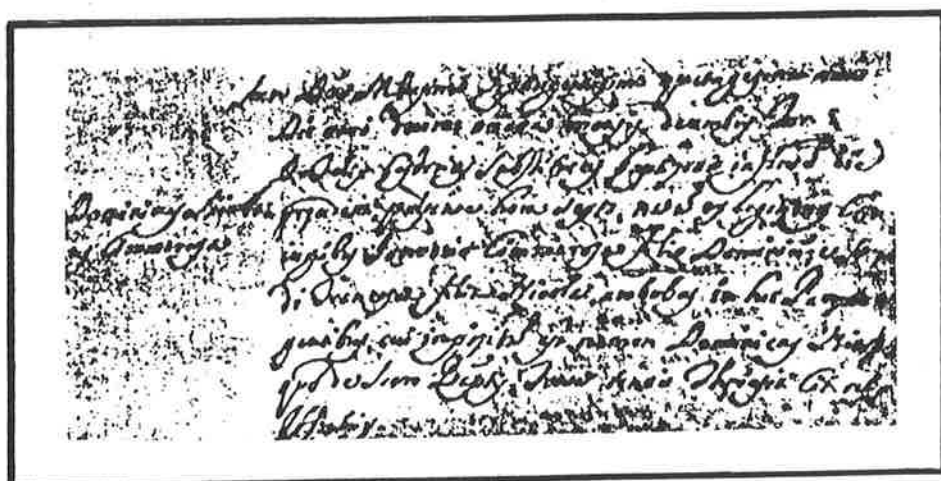
BAPTISMAL CERTIFICATE

*Anno Domini Millesimo septingentesimo quatragesimo nono
Die vera decima octava mensis decembris feria V (.)
D. Felix Cestarius substitutus baptizavit(?) infantem die
praecedenti pulsante hora sexta, natum ex legitimis con'
iugibus Januario Cimmarosa, filio Dominici, et Anna
di Francesco, filia Nicolai, ambobus in hac Parochia con'
iugibus, cui impositum est nomen Dominicus Nicolaus,
quem de sacro Baptismatis Fonte tenuit Theresia Citarella
obstetrix.
(some readings are obscure).*

Pompeo Cambiasi in his book *Domenico Cimarosa* Milan 1901, p. 15 makes several errors in the transcription of the document including a reversal of lines 6 and 7 (see below).

In the year of our Lord 1749, the day of 18th December, the *fifth day of the week, D. Felix Cestarius substituted in baptising the infant born the day before at six, from the legitimate marriage of Gennaro Cimmarosa, son of Dominici, and Anna di Francesco, neé Nicolai, who were married in this parish, and whose baby was named Dominicus Nicolaus, and was held at the sacred baptismal font by the midwife, Theresia Citarella.

* Thursday. Cimarosa was born on Wednesday 17th December, 1749. The Baptismal Certificate is held in the parish register at S. Audeno Vescovo di Aversa. A facsimile of the Birth Certificate, included in the appendices of Borrelli's book on Cimarosa (see Bibliography) is given below.



MARRIAGE APPLICATION

Processetto Matrimoniale, Archivio della Giuria Arcivesc., di Napoli.

D. Domenico Cimmarosa Maestro di cappella Nap^{no} supp^{do} espone ad V.S. Ill.ma, come nel dì 18 Dicembre 1749 nacque egli in Aversa in costanza di leg^{mo} matrimonio da Gennaro Cimmarosa, ed Anna di Francesco. E come la sua natività colà fù quasi per accidens poicchè (sic) dopo pochi giorni fù dai suoi Genitori trasportato qui in Napoli, abitando nel ristretto della Parocchia delle Vergini; e nell'età sua di anni dieci in indici entrò nel Real Conservat.^o di S.M.^a di Loreto per imparare la musica da M.^o di Cappella, dove dimorò per lo spazio di anni dieci; ed essendo di là uscito si portò ad abitare nella Parocchia di S. Giorgio Maggiore dove di p^{nte} si ritrova. Quindi ricorre da V. S. Ill.ma e la supplica compiacersi ordinare, che in luogo dello stato libero si ammettano i testimonii degni di fede, che sin dalla sua infanzia l'han' (sic) trattato, è conosciuto qui in Napoli, e l'avrà quam.

D. Domenico Cimarosa, Neapolitan Master of the Chapel, contracted and assigned to Your Illustrious Excellency, was born on 18 December 1749, in Aversa, from the legitimate marriage of Gennaro Cimmarosa and Anna di Francesco. His birth there was almost by accident as several days later his parents transferred to Naples, where they lived in the Parish of the Vergins. At the age of ten or eleven he entered the Conservatorium of S. Maria di Loreto to learn the music of the Chapel Master. He was in residence there for ten years before exiting to live in the Parish of S. Giorgio Maggiore, where he resides at present. Therefore he applies to Your Illustrious Excellency and petitions him to order, that on account of his free status, they permit him the worthy testimonies of faith, that confirm they have dealt with him from his childhood, and that he is known here in Naples, so let it be.

D. Domenico Cimmarosa maestro di cappella Nap^{no} supp^{do} espone ad V.S. Ill.ma, come nel dì 18 Dicembre 1749 nacque egli in Aversa in costanza di leg^{mo} matrimonio da Gennaro Cimmarosa, ed Anna di Francesco. E come la sua natività colà fù quasi per accidens poicchè (sic) dopo pochi giorni fù dai suoi Genitori trasportato qui in Napoli, abitando nel ristretto della Parocchia delle Vergini; e nell'età sua di anni dieci in indici entrò nel Real Conservat.^o di S.M.^a di Loreto per imparare la musica da M.^o di Cappella, dove dimorò per lo spazio di anni dieci; ed essendo di là uscito si portò ad abitare nella Parocchia di S. Giorgio Maggiore, dove di p^{nte} si ritrova. Quindi ricorre da V. S. Ill.ma e la supplica compiacersi ordinare, che in luogo dello stato libero si ammettano i testimonii degni di fede, che sin dalla sua infanzia l'han' (sic) trattato, è conosciuto qui in Napoli, e l'avrà quam.

CIMAROSA'S COMPOSITIONS WRITTEN AT S. PIETRO A MAIELLA

Source	Date	Title
I-Nc	1765	Messa a 3 voci (2 tenore, e basso) con violini e corni in F. Partit., ms. 1 fasc. Mus. Relig. 277.
"	1767	Mottetto a 4 voci (S A T B) con più istromenti obbligati di Domenico Cimarosa, originale partit., ms. autogr. 1 fasc. (Rari 1.6.3).
"	1767	Domine a 4 voci con violini e basso, originale partit., ms. (Rari 1.6.5).
"	1768	Messa a 4 voci con più istromenti di Domenico Cimarosa, originale partit., ms. autogr. 1 vol. (Rari 1.6.2).
"	1768	Credo a 4 voci (S A T B) in D con violini e basso originale partit., ms. (Rari 1.6.5).
"	1769	Gloria Patria a voce sola di soprano con violini, oboe solo e basso, originale partit., ms. (Rari 1.6.5).
"	1769	Magnificant a 4 voci (S A T B) con più istromenti, originale, partit., ms. (Rari 1.6.5).
"	1770	Motetto a 4 voci (S A T B) con più istromenti del Sig. Domenico Cimarosa, originale, partit., ms. autogr. 1 vol (Rari 1.6.4).
I-Nc	1770	Quoniam a voce sola di soprano con violini, oboe solo tromba sola e basso, originale partit. ms. (Rari 1.6.5).

APPOINTMENT AS ORGANIST

Archivio di Stato, Naples, *Casa Reale, A. Scrivania di Razione*, Ordinario 3, (1769–1797), Vol. 79, fol. 273.

Royal Ordinance Sept 28, 1780.

November 29, 1779.

Avendo S.M. benignamente ammesso fin dalli 29 Novembre dello scorso anno 1779 al Real Servizio nella Cappella del Real Palazzo di Napoli in qualità di Sopranumerarii l'organista Domenico Cimarosa, il Professore di Oboe Antonio Petrullo, e l'organista Domenico Auletta, mi comanda S.M. di parteciparlo a V.C.I.^a Scrivania di Razione

On the 29th November 1779 last year, His Majesty having given admission to Royal Service, in the Chapel of the Royal palace of Naples, in the post of: supernumerary organist, Domenico Cimarosa; Professor of Oboe Antonio Petrullo; and the organist, Domenico Auletta, I am instructed by His Majesty to recommend this to your Illustrious Scrivania di Razione (Clerk of Rations)

.....

On the death of Giuseppe de Magistris, Cimarosa assumed the post of second organist. De Magistris, until his death substituted for Nicola Piccinni. Archivio di Stato, Naples *Scrivania di Razione*, Ordinario 3, Casa Reale 1769–1797, Vol 76. fol.133^v; vol. 79, fol. 298. March 28, 1782.

Il soldo di docati otto vacato per morte di D.ⁿ Giuseppe de Magistris organista supernumerario della Rl. Cappella essendosi degnato il Rè concederlo a D.ⁿ Domenico Cimarosa altro organista supernumerario della stessa Cappella.

The sum of eight ducats, released on the death of Don. Giuseppe de Magistris supernumerary organist of the Royal Chapel, the King deeming him to be a worthy recipient granted it to Don Domenico Cimarosa the other supernumerary organist of the same chapel.

Scrivania di Razione, Vol. 79, fol. 471; vol. 76, fol. 317^v November 8, 1796.

Il Rè ha dichiarato primo organista D. Domenico Cimarosa col soldo di docati dieci al mese.

The King has declared Don Domenico Cimarosa as first organist with a salary of 10 ducats a month.

CIMAROSA'S OPERA SUCCESSES AT NAPLES AND ROME

1. *Il fanatico per gli antichi romani* NF, spring, 1777
2. *L'Armida immaginaria* NF, summer, 1777
3. *Gli amanti comici, ossia La famiglia in scompiglio* ? NF, ? 1778.
4. *Le stravaganze d'amore* NF, 1st opera of 1778
5. *I finiti nobili* NF, carn. 1780
6. *Il Falegname* NF, 2nd opera of 1780
7. *La finta paragini* NN, carn. 1773
8. *I sdegni per amore* NN, winter 1776
9. *I matrimoni in ballo* NN, carn. 1776
10. *La frascatana nobile* NN, winter 1776
11. *I tre amanti* RV, carn. 1777
12. *Il ritorno di Don Calandrino* RV, carn. 1779
13. *L'italiana in Londra* RV, carn. 1779
14. *L'infedeltà fedele* N Fo, summer 1779
15. *Le donne rivali* RV, carn. 1780
16. *Caio Mario* RD, carn 1780

Naples: NF, Teatro dei Fiorentini; NN, Teatro Nuovo

Rome: RV, Teatro alla Valle; RD, Teatro della Dame.

CIMAROSA AT THE COURT OF LEOPOLD II

From the *Musikalischen Wochenblatt*, Berlin (10.? Dezember) 1791

Domenico Cimarosa war 1789 bis 91 in Petersburg als Nachfolger Paisiello tätig gewesen und sollte nun in Wien der Nachfolger Salieris werden. Er brachte fünf Sängerinnen und sechs Sänger, alle Italiener, mit und schrieb für Wien die Oper Il matrimonio segreto, die am 7. Februar 1792 in Burgtheater aufgeführt wurde. Nach Leopolds II. Tod (am 1. März 1792) musste Cimarosa aber Salieri wieder Platz machen und kehrte 1793 heim nach Neapel.

Domenico Cimarosa was from 1789 until 1791 in St. Petersburg as a successor to Paisiello, an active predecessor. In Vienna he was to become the successor to Salieri. He brought with him eleven Italian singers, five females and six males, and for Vienna he wrote the opera *Il matrimonio segreto*, which was premiered at the Court Theatre on 7 February, 1792. After the death of Leopold II (1 March, 1792) Cimarosa was obliged to relinquish his post to Salieri, and in 1793 he returned to his home in Naples.

DEATH CERTIFICATE

Addì 11 gennaio 1801.

Il signor Domenico Cimarosa q.^m Francesco Napolitano Maestro di Musica d'anni 45 circa, il quale dopo un decubito di giorni 8, attaccato da colica biliosa finì di vivere questa mattina all'ore 2 dopo il mezzogiorno, e ciò per fede del medico Marco Franco, si seppellirà dimani alle ora 4 pomeridiane in chiesa nostra con Capitolo.

Mr. Domenico Cimarosa, (the son of Francesco), Neapolitan Master of Music about 45 years years old, after an illness of eight days, suffered a bilious colic attack. He died today at two o'clock in the afternoon, as certified by Dr. Marco Franco, and therefore the body will be buried tomorrow at four in the afternoon, in the Church of our Capital. (Church of S. Angelo at Venice).

There are three errors in this death certificate. Firstly, the name of Cimarosa's father was Gennaro and not Francesco, (Cimarosa's mother's name was di Francesco); second, his official surname as indicated on the birth certificate was Cimmarosa; and finally, Cimarosa was in fact fifty one years of age. The great distances between cities, and the poor means of communication as described in Chapter II, explain the lack of conciseness.

The following documents are held in the State Archives in Naples, in the *Sezione Ministero Affari Esteri* for St. Petersburg between 1787 and 1791.

Document I: Affari Esteri, Folio 1672 for the year 1787

page 1 of folio

Si faccia la chiesa commendatizia

Maestro di Cappella Napoletano
impegnato di andare al Servizio della
Imperatrice delle Russie con permesso
di V.M.; chiede una commendatizia per
Duca di Serracapriola perche (sic) lo
assista, e protegga in qualche incontro.

Esp. 8 Ott.bre 1787

A Neapolitan *maestro di cappella*
engaged to go to the Service of the
Empress of all the Russias with permission
of Your Majesty; asks for a commendation
from the Duke of Serracapriola, in order
to assist him and protect him in any
encounter.

Reg o ap.o 282

S. R. M.

Signore

Domenico Cimarosa Maestro di Cappella prostato al Real Trono di V.M. con profondo rispetto le fa presente di ritrovarsi giunto in Vienna per proseguire il suo viaggio a Pietroburgo dove mediante sovrano permesso deve portarsi per adempire cola' al contratto impegno di scrivere per quel Teatro, e siccome teme di poter incontrare quelle sinistre conseguenze che purtroppo sogliono sperimentare le Persone sconosciuta, e lontane dalla propria Patria così (sic)

Supplica l'innata R^l Clemenza della M.V. degnarlo di una benigna raccomandazione per quel Ministro Duca di Serracapriola e lo riceverà a grazia.

S. Pietroburgo

8 Ottobre 1787

ed obbligato

Il Duca di Serracapriola

H. R. H

Sir

Domenico Cimarosa Chapel Master serving the Royal Throne of H.R.H. with profound respect, finds himself at present in Vienna, awaiting to proceed with his journey to St. Petersburg, where by means of the sovereign's permission he must transport himself to fulfill the contract engaging him to compose for that Theatre. Since he fears of being able to meet the ominous consequences which may unfortunately await him by unknown persons of the court, and so far away from his homeland thus

He petitions the innate Royal Clemency of Your H.R.H. to grant him a kind recommendation through the Minister, The Duke of Serracapriola and will receive it with

thanks.

St. Petersburg

8th October 1787

with obligation

Duke of Serracapriola

Death of the Duchess of Serracapriola

In feral morbo manifestatosi tre settimane prima, condusse alli eterni riposi lunedì sera 10 Cor^(te) la Duchessa mia diletteissima Consorte. Nel partecipare all'umanità di Vostra Eccellenza l'acerbo dolore che rissento per una perdita tanto funesta quanto inaspettata, la supplico volersi degnare far pervenire appié delle Clementissima M.M.L.L., e nulla maniera che guidicherà meglio, la compassionevole attuale mia trista situazione. Ho l'onore intanto di rassegnarmi col solito distinto ossequio.

S. Pietroburgo

li 14 Dicembre 1787

ed obbligato

I.E. Sig re M. Caracciola

Il Duca Serracapriola

A fatal disease which manifested itself three weeks ago, led to the eternal repose on Monday evening 10th, of the Duchess my beloved Wife. In appealing to the humanity of Your Excellency, the harsh affliction that I suffer through her loss and such an unexpected death, I request you to inform with the utmost clemency, at an audience with Their Majesties, in the manner that you think best, the compassionate state of my sad situation. I have the honour meanwhile of resigning myself with my customary distinguished respect of Your Excellency.

St. Petersburg

Illustrious Excellency

14th December, 1787

Signore Marchese Caracciola

with obligation

Duke of Serracapriola

Eccellenza

Fuori del piego mi è capitato altro riverito foglio di Vostra Eccellenza de' 8 O bre, con cui m'ordina in Real Nome d'assistere, e proteggere il Maestro di Cappella D. Domenico Cimarosa, che viene a questo Imp^{'le} Servizio, nei incontri, che possano arrivarli; mi farò un dovere di confermarmi ai Sudetti Reali Ordini, nel mentre che con il solito distinto osseguio mi ripeto di Vostra Eccellenza

A sua eccellenza il Sigr

S. Pietroburgo

Mar'se Caracciolo Duca di Roccaromano

li 30 Novembre 1787

General Lucio Caracciolo Napoli

ed obbligato

Il Duca di Serracapriola

Risposta 8 Genn 1788

Outside of the dossier, another foglio arrived from Your Excellency dated the 8th October, in which I am ordered by the King to assist and protect the *maestro di cappella* D. Domenico Cimarosa, who will come to the Imperial Service, in meetings, that await him; I will do the duty of carrying out myself Their Majesties Orders, in the meantime kindest regards and respectful homage to Your Excellency.

To His Excellency il Signore

St. Petersburg

Marchese Caracciolo Duke of Roccaromano

30th November, 1787

General Lucio Caracciolo Naples

with obligation

Duke of Serracapriola

Marchese Caracciolo accepted the post of Prime Minister of Naples in 1787, at the age of 71, after serving for a decade as Ambassador to Paris and later as the Viceroy of Sicily (1781-1786). He served as Secretary of State for Foreign Affairs, the Royal Household,

and the postal service.

Eccellenza

D^(re) Domenico Cimarosa R.^o Suddito, Maestro di Cappella all'attuale servizio di questa Impl^(e) Corte, mi ha rimesso il compiegato Memoriale per farlo pervenire appié del Trono: A tale effetto, prendo la libertà d'innoltrarlo a Vostra Eccellenza, nell'atto che col solito distinto ossequio, passo a raffermarmi.

S. Pietroburgo

li 27 Agosto 1790

ed obbligato

Di Nostra Eccellenza

E. Sig. Gen^(le) Acton

Duca Serracapriola

Napoli

Excellency

Dr. Domenico Cimarosa, registered subject, *maestro di cappella* in present service of this Imperial Court, has given me the enclosed memorial to expedite, for presentation at an audience with Their Majesties. To such effect, I take the liberty of passing it on to your Excellence; in order that with customary distinguished respect I serve to esteem myself.

For Your Excellency

St. Petersburg

Eminent Signor General Acton

27th August, 1790

Napoli

with obligation

Duke of Serracapriola

General Acton was the Minister for War, the Marine, and Commerce. Queen Maria Carolina was not in favour of Caracciolo as Prime Minister, and duly disregarded him. Instead she channelled all her documents through Acton's department, irrespective of

their content. She had complete trust and confidence in Acton, and regarded him as a far superior candidate for the post of Prime Minister than Caracciolo.

Document VI: Affari Esteri, Folio 1675 for the year 1790-1791

... Ceremonia au sujet de la Célébration da paix con clusion (sic) S. M. le Roi de Svède.

... Ceremony for the Celebration of the Peace concluded with His Majesty the King of Sweden. 19th September, 1790

Document VII: Affari Esteri, Folio 1675 for the year 1790-1791

D. Domenico Cimarosa R.f 287 v.2

Si è rimessa la supplica a Marchese Demarco (sic) per essere la domanda della ispezione della Casa Reale.

a 5 Ottobre 1790

D. Domenico Cimarosa

Here is remitted the petition to Marquis Demarco in order that the question be brought to the notice of the Royal Palace.

5th October 1790

The Marquis Carlo de Marco, held the post of Minister for Justice and Ecclesiastical Affairs for 27 years.

Appendix III: Documentation from Chapter III

Manuscripts

Napoli Archivio di Stato: Manuscripts.

Affari Esteri.

Ministero Esteri, Russia Legazione del Governo di Napoli in Russia, Diversi Affari Esteri.

Fasci. (1672–1675)

Casa Reale Amministrativa.

Le Cifre: Ciphers to decode many of the secret dispatches to and from the Neapolitan court.

Categorie diverse Musica delle R. Camera e Cap. Palatine. S. Cecilia III 1766–1783.

b. 343/III.

1807 Inventari

Biblioteca di S. M. la Regina b.224.

1818 Biblioteca di S. M. il Re b.225.

Archivio Borbone

Diario di Maria Carolina n.103–n.250.

Carte del Re Ferdinando IV. n.111–n.319. Istruzione di Ferdinando IV. ad Antonio Maresca duca di Serracapriola, quale plenipotenziario in Russia, da Caserta 23 gennaio, 1783. *Lettere di Maria Carolina al duca di Serracapriola 1788*, 1791–1794. b.319.

Archivio Maresca

Lettere ad Antonio Maresca di Serracapriola e risposte di queste 1773–1822. b.27, b.112, b.122.

Casa Reale Antica

St. Gennaro Order f.1510 (1761–1790); f.1511 (1791–1802).

Società Napoletana di Storia Patria, *Lettere di Ferdinando IV; Borbone Carlo: Carte relative al suo regno* XXXIIa.2

Appendix IV: Documentation from Chapter V

MUSICAL EXAMPLES CHAPTER V, PART I

Domenico Cimarosa: *Atene edificata*
Vanne a Morte.

Example No. 69.: Independence of the viola line in the ensemble.

Atene edificata No. 2

The musical score is for a scene from *Atene edificata*, No. 2, by Domenico Cimarosa. It is divided into two parts: *Atene edificata* and *Vanne a Morte*.

Atene edificata: The tempo is *Andante sostenuto*. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score shows the Viola (Vla.) and Cello (Vcl.) parts. The Viola part is marked *Sole* and the Cello part is marked *Soli*. Both parts have a forte (*f.*) dynamic marking.

Vanne a Morte: The tempo is *Largo*. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score shows the Flute (Fl.), Oboe I (ObI), Oboe II (ObII), Horn I (HnI), Horn II (HnII), Tenor (Ten.), Violin I (VlI), Violin II (VlII), Viola (Vla.), and Cello (Vcl.) parts. The Flute, Oboe I, Oboe II, Horn I, and Horn II parts are marked *Soli*. The Violin I and Violin II parts are marked *Largo*. The Viola and Cello parts are marked *Sole*. The Viola part has a forte (*f.*) dynamic marking. The Cello part has a forte (*f.*) dynamic marking. The Tenor part has a *ten.* (tension) marking. The Viola and Cello parts have a *cres.* (crescendo) marking.

Domenico Cimarosa:

Atene edificata

Examples No. 70 & No. 71.: Themes for the brass and the woodwind.

Example No. 70



Example No. 71

Example No. 71 is a musical score for woodwinds and strings. The top staff is for the woodwinds, with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Violoncello (Vcl.). The bottom staff is for the strings, with parts for Violin (Vla.) and Viola (Vla.). The music is in 2/4 time and features a melodic theme for the woodwinds, with the strings providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Domenico Cimarosa: *La sorpresa.*

Example No. 72.: Theme is assigned initially to the pianoforte.

Allegro con brio

Pianoforte

The musical score is written for piano and consists of two systems. The first system contains six measures, with a first ending bracket over measures 5 and 6. The second system contains five measures, with a second ending bracket over measures 4 and 5. The piano part is marked 'Pianoforte' and the tempo is 'Allegro con brio'. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is primarily in the right hand, with the left hand providing harmonic support.

Domenico Cimarosa: *Aristeo; Le tue parole, o padre;*
Atene edificata;
& Il trionfo della fede.

Example No. 73.: Similarity between melodic and thematic ideas.

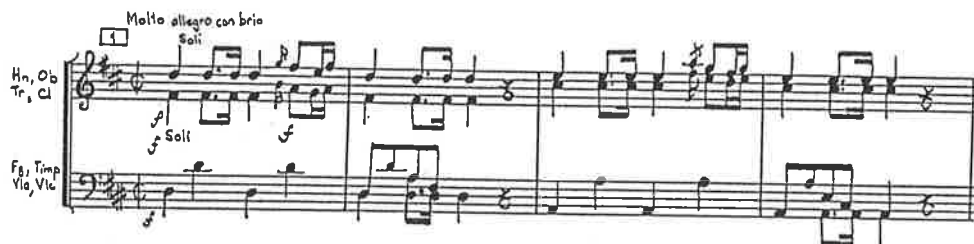
Aristeo



Le tue parole, o padre



Atene edificata



Il trionfo della fede



Domenico Cimarosa: *Atene edificata*.

Example No. 74.: The syncopated modulatory passage to the secondary dominant.

The musical score is written for a full orchestra, with parts for Horns (Hn), Trumpets (Tr), Oboes (Ob), Clarinets (Cl), Violins (Vl), Violas (Va), Cellos (Vc), and Double Basses (Cb). The score is in 2/4 time and features a key signature of one sharp (F#). The first system, starting at measure 37, shows a syncopated melody in the woodwinds and strings, with a modulatory passage to the secondary dominant. The second system, starting at measure 45, continues the syncopated melody, with a crescendo (cres.) and a forte (f) dynamic marking. The third system shows the continuation of the melody, with a crescendo (cres.) and a forte (f) dynamic marking. The score is written for a full orchestra, with parts for Horns (Hn), Trumpets (Tr), Oboes (Ob), Clarinets (Cl), Violins (Vl), Violas (Va), Cellos (Vc), and Double Basses (Cb).

Domenico Cimarosa:

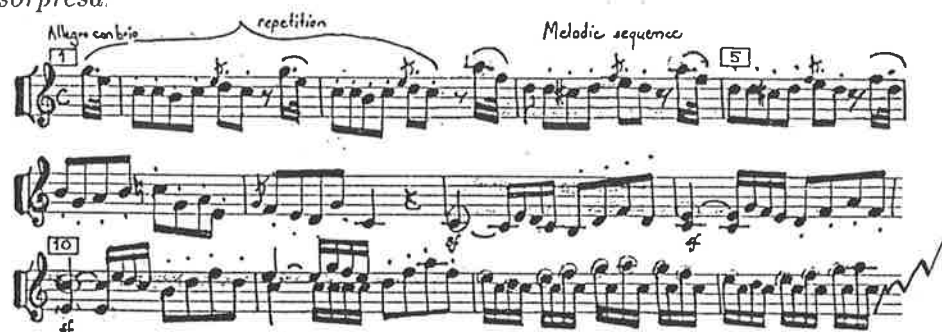
Il giorno felice & La sorpresa.

Examples No. 75, No. 76 & No. 77:

Il giorno felice



La sorpresa.



Domenico Cimarosa: *Aristeo*.

Examples No. 78.: The theme is assigned to violin I.

The musical score is written for four instruments: Violin I (Vi I), Violin II (Vi II), Viola (Via), and Violoncello (Vlc). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 39, indicated by a box containing the number 39. The Violin I part (Vi I) is the primary melodic line, featuring a series of eighth and sixteenth notes. The Violin II (Vi II) and Viola (Via) parts provide harmonic support with chords and moving lines. The Violoncello (Vlc) part follows a similar pattern to the Violin II and Viola. The score is divided into two systems. The first system contains measures 39 through 44. The second system contains measures 45 through 48. The Violin I part ends with a final note in measure 48.

Domenico Cimarosa: *Il giorno felice.*

Example No. 79.: Theme 2 of the sinfonia.

* Viola doubles 1st violin 1 octave below.

The musical score is arranged in two systems. The top system contains the staves for Violin I (Viol. I), Violin II (Viol. II), and Viola. The bottom system contains the staff for Cello/Double Bass (Cello/Bass). The Violin I and II staves are in treble clef, and the Cello/Bass staff is in bass clef. The Viola staff is in alto clef. The music is in 2/4 time, indicated by the '1/4' tempo marking at the start. The key signature has one sharp (F#). The score features a melodic theme in the violins and a supporting bass line in the cellos. A rehearsal mark '60' is located in the middle of the bottom system. The Viola part is marked with an asterisk and the instruction '* Viola doubles 1st violin 1 octave below.'.

Domenico Cimarosa: *Le tue parole, o padre.*

Example No. 80.: Theme 2 supported by a dominant pedal.

The musical score is written for Violin I (Vi I), Violin II (Vi II), and Viola (Vla). It consists of two systems of staves. The first system shows the initial statement of the theme, with a dominant pedal point in the bass. The second system shows the theme developed in sequence. Annotations include 'Dominant pedal throughout statement of the theme' and 'Theme developed in sequence'.

Vi I
Vi II
Vla

Dominant pedal throughout statement of the theme

Theme developed in sequence

Domenico Cimarosa:

La sorpresa.

Examples No. 81 & Example No. 82.: Theme 2.

50

Cl I
Cl II

Soli
Vla and throbbing dominant pedal throughout.

Vla
Vlc

p tenuto

55

Cl I
Cl II

Vla
Vlc

60

Cl I
Cl II

Uli.
staccato

Vla
Vlc

p. *f.* *p.* *f.* *p.* *f.*

Domenico Cimarosa: *Il trionfo della fede.*

Example No. 83.: The modulatory gesture to the dominant.

The musical score is arranged in three systems. The first system includes Violin I, Viola, and Violin II. The second system includes Violin I, Viola, and Violin II. The third system includes Violin I and Violin II. The score is in G major (one sharp) and 4/4 time. The first system starts at measure 19. The second system starts at measure 25. The third system starts at measure 31. The score shows a modulatory gesture to the dominant (D major) in the second system, marked by a key signature change from one sharp to two sharps. The first system features a melodic line in Violin I and a rhythmic accompaniment in Viola and Violin II. The second system continues the melodic line in Violin I and the rhythmic accompaniment in Viola and Violin II. The third system shows the continuation of the melodic line in Violin I and the rhythmic accompaniment in Violin II.

Domenico Cimarosa: *Atene edificata; La sorpresa & Il trionfo della fede.*

Example No. 84.: Chromatic inflection begins the modulations.

Atene edificata

101 *Molto allegro con brio*

Ob. Cl. *p*

Vla. *p*

Vc. *p*

This musical score for 'Atene edificata' features three staves. The top staff is for Oboe and Clarinet, the middle for Violin, and the bottom for Violoncello. The tempo is 'Molto allegro con brio'. The music begins with a piano (*p*) dynamic. The Oboe and Clarinet play a rapid, ascending chromatic scale, while the Violin and Violoncello provide a steady, rhythmic accompaniment.

La sorpresa

96

Hr. Ob. *poc sf p.*

Cl. *poc sf p.*

Vla. Vc. *p.*

This musical score for 'La sorpresa' features three staves. The top staff is for Horn and Oboe, the middle for Clarinet, and the bottom for Violin and Violoncello. The music begins with a piano (*p*) dynamic. The Horn and Oboe play a rapid, ascending chromatic scale, while the Clarinet and Violin/Violoncello provide a steady, rhythmic accompaniment. The dynamic markings *poc sf p.* (poco sforzando piano) are present.

Il trionfo della fede

67 *Allegro*

Ob. *Soli sf.*

Cl. *Soli sf.*

Vla. *f*

Fg. *f*

Vi. *Soli sf.*

This musical score for 'Il trionfo della fede' features four staves. The top staff is for Oboe, the second for Clarinet, the third for Violin, and the bottom for Violoncello. The tempo is 'Allegro'. The music begins with a piano (*p*) dynamic. The Oboe and Clarinet play a rapid, ascending chromatic scale, while the Violin and Violoncello provide a steady, rhythmic accompaniment. The dynamic markings *Soli sf.* (Solo sforzando) and *f* (forte) are present.

Domenico Cimarosa: *Atene edificata.*

Example No. 85.: The development.

Ob. Cl
VI. I, II

Molto allegro con brio

Vlc.

The musical score is written for Oboe/Clarinet I and Violoncello. It consists of two systems. The first system contains four measures of music. The Oboe/Clarinet I part has a melodic line with eighth and sixteenth notes, while the Violoncello part provides a harmonic accompaniment. Dynamics are marked as p (piano), sf (sforzando), p, and sf. The second system contains five measures, with the Oboe/Clarinet I part continuing the melodic development and the Violoncello part providing a steady accompaniment. A dynamic of p is marked at the beginning of the second system. The tempo is indicated as 'Molto allegro con brio'.

Domenico Cimarosa: *La sorpresa.*

Example No. 86.: The development.

Handwritten musical score for measures 95 to 100. The score is written for three staves: Horns (Hr), Clarinets (Cl), and Violins (Vln). The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Hr) has a measure number 95 in a box. The second staff (Cl) has a measure number 96 in a box. The third staff (Vln) has a measure number 97 in a box. The score includes dynamic markings such as *poc sf* and *p*. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for measures 101 to 106. The score is written for three staves: Horns (Hr), Clarinets (Cl), and Violins (Vln). The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Hr) has a measure number 101 in a box. The second staff (Cl) has a measure number 102 in a box. The third staff (Vln) has a measure number 103 in a box. The score includes dynamic markings such as *poc sf* and *p*. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Example No. 87.: The development.

Handwritten musical score for an **Allegro** movement, measures 57 to 75. The score is written for three parts: **Oboe I & II**, **English Horn**, and **Violoncello**. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as **sf** (sforzando), **f** (forte), and **mf** (mezzo-forte). The notation is dense, with many sixteenth and thirty-second notes, and includes some slurs and accents. Measure numbers 57, 60, 65, 70, and 75 are marked in boxes above the staves.

Domenico Cimarosa:

Il giorno felice & Aristeo.

Example No. 88 & Example No. 89.: The recapitulation.

Il giorno felice

90

Ob.
Cl.
Hn.
Trumpet
Viola
Vn.

Aristeo

89 Recapitulation

Exposition
Recapitulation

Domenico Cimarosa: *Il trionfo della fede.*

Example No. 90.: The tonic key returns in the two part antiphonal chorus.

Ob. I+II
CII+III

Vla Vic

109

sf. Solo

for.

115

120

125

130

135

Hn

Primo coro
Clar
Oboe

Primo coro
Tutti sotto voce

Primo coro

p. Leg

Domenico Cimarosa: *La sorpresa.*

Example No. 91.: The modulatory transition to the first aria.

186

Clarinet
Oboe
Violin

Vla.
Fg.
Vcl.

p *f* *piu t* *f*

191

185

190

p *mf* *cresc.* *rit.* *p* *mf*

Lic: Larghetto con moto

195

Va — do
Vot do smat tri so. lo Ger — can do il ben — che a do ro
sotto voce piaciuto

Domenico Cimarosa: *Il giorno felice,
Non che più lieto giorno &
Il trionfo della fede.*

Example No. 92.: Inclusion of the trumpet and clarini.

Il giorno felice

This musical score for 'Il giorno felice' features six staves. The top staff is for Corni e Trombe (Horns and Trumpets) in C major, marked 'Soli' with a '5' in a box. The second staff is for Oboe, also marked 'Soli'. The third staff is for Clarinet, marked 'Soli'. The fourth staff is for Corni e Trombe in B-flat major, marked 'Soli'. The fifth staff is for Oboe, marked 'Soli'. The sixth staff is for Clarinet, marked 'Soli'. The music is in 4/4 time and consists of a series of rhythmic patterns and melodic lines.

Il trionfo della fede

This musical score for 'Il trionfo della fede' features two staves. The top staff is for Flute and Clarinet, marked 'Soli' with a '5' in a box. The bottom staff is for Bassoon and Trombone. The music is in 4/4 time and consists of a series of rhythmic patterns and melodic lines. The score is divided into sections labeled 'Primo coro', 'Secondo coro', 'Primo coro', 'Secondo coro', 'Primo coro', 'Secondo coro', and 'Tutti'.

Domenico Cimarosa: *La felicità inaspettata & Aristeo.*

Example No. 93.: Limited appearances of the flute.

La felicità inaspettata

Musical score for 'La felicità inaspettata'. The score is in 2/4 time and features six staves: Horn (Horn), Flute (Flauto), Clarinet (Clarineto), Violin (Violino), Viola, and Violoncello (Violoncello). The Flute part is marked 'Solo' and appears in measures 5 and 10. The other instruments play a continuous melody. The key signature is one flat (B-flat).

Aristeo

Musical score for 'Aristeo'. The score is in 2/4 time and features two staves: Flute (Flauto) and Soprano (Soprano). The Flute part is marked '8/12' and appears in measures 1 and 2. The Soprano part is marked 'Cantata No. 3' and appears in measures 1 and 2. The key signature is one flat (B-flat).

Del fi-glio d'A-pol-lo chi son-do ai la-men-ti
 B Del fi-glio d'A-pol-lo chi son-do al la-men-ti

Domenico Cimarosa: *Atene edificata: Chorus No. 1.*

Example No. 94.: Thematic doubling is split between the string group and the upper register woodwind and brass.

Allegro con brio

The musical score is for a section titled "Allegro con brio". It consists of two systems of staves. The first system has two staves: the top staff is labeled "Vla" (Violoncello) and the bottom staff is labeled "Vla" (Violoncello). The second system has two staves: the top staff is labeled "Vla" (Violoncello) and the bottom staff is labeled "Vla" (Violoncello). The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. A box with the number "1" is placed above the first staff of the first system. A box with the number "5" is placed above the first staff of the second system. In the final measure of the second system, there is a handwritten note: "Bar 9 Hn & Woodwinds".

Domenico Cimarosa: *Deifile, Rodope, Corebo*

Example No. 95.: The woodwind and the brass highlight the cadential gestures.

Chorus No. 1.

30

Oboe

Bassoon

Clarinet

Flute

Violoncello

Soprano

Alto

Tenor

Bass

Violoncello

Per - giam vo - ti o Ci - te - re - a Per De - i - fice tua fi - glia No - stra

Domenico Cimarosa: *Atene edificata: Chorus No. 3*

Example No. 96.: Fugal entries with falling diminished 4ths.

Atene edificata

S
te - mer Nō nō nō pro - cel - le no' v'è da te - mer

A
te - mer pro - cel - le non v'è da te - mer

T
te - mer nō nō pro - cel - le pro - cel - le non v'è da te - mer nō nō pro -

B
nō nō pro - cel - le v'è p'ù da te - mer

S
te - mer nō nō pro - cel - le nō nō pro - cel - le no' v'è da te - mer nō nō

A
te - mer nō nō pro - cel - le no' v'è da te - mer nō nō pro - cel - le

T
te - mer pro - cel - le no' v'è da te - mer

B
te - mer nō nō pro - cel - le nō pro - cel - le no' v'è da te - mer nō nō pro - cel - le no'...

La sorpresa Fugal entries with falling diminished 4ths.

S
Men - tre i bel - li - ci - is - tro - men - ti s' o - dan tut - ti s' o - dan

A
Men - tre i bel - li - ci - is - tro - men - ti s' o - dan tut - ti s' o - dan

T
Men - tre i bel - li - ci - is - tro - men - ti s' o - dan tut - ti s' o - dan

B
Men - tre i bel - li - ci - is - tro - men - ti s' o - dan tut - ti s' o - dan

Domenico Cimarosa: *Il giorno felice &
Non che più lieto giorno.*

Example No. 97.: Chorus No. 1.

Allegro

VI I
VI II
S
T
B
Via
Vla

Ecco quel di fe-li-ce ri-de-se-re-noi
Ecco quel di fe-li-ce Ri-de-se-re-noi cie-lo se-re-noi cie-lo
Ri-de-se-re-noi cie-lo se-re-noi cie-lo

67

Oboe
Bassoon
Flute
Clarinet
Violins I
Violins II
Viola
Bass
Tenor
Chorus

giam-mai Po-sa-re-ra
Ecco quel di fe-li-ce
giam-mai l'o-scuro-ra
Ecco quel di fe-li-ce
giam-mai l'o-scuro-ra

Domenico Cimarosa: *Non che più lieto giorno.*

Example No. 98.: Chorus No. 2.

Ob

Cl

Fg

Hr

Vln

Vln

Vla

S

A

T

Cello

Ri - tor - na nell' al - ma un nuo - vo ul - ger un nuo - vo vi -

Domenico Cimarosa: *Non che più lieto giorno.*

Example No. 99.: Chorus No. 3.

Ob

Fg

Clarinet

Hn

Vla

Vll

Vcllo

S

T

B

Vi-vi sem-pre, e Glo-ri-o-so Di Vit-to-rie, e pal-me ar-do-ro

Vi-vi sem-pre, e Glo-ri-o-so Di Vit-to-rie, e pal-me ar-do-ro

Vi-vi sem-pre, e Glo-ri-o-so Di Vit-to-rie, e pal-me ar-do-ro

Domenico Cimarosa: *Aristeo, Atene edificata & La felicità inaspettata.*

Example No. 100.:

Aristeo Chorus No. 1

73

S: Che fan sul-lai ter-ra gli af-fet-ti cru-de-li Fi-ni-scan-te pe-ne fi-
A: ter-ra gli af-fet-ti cru-de-li Fi-ni-scan-te pe-no fi-
T: Che fan sul-lai ter-ra gli af-fet-ti cru-de-
B: ter-ra gli af-fet-ti cru-da

— ni-scan-te pe-ne Che fan sul-lai ter-ra gli af-fet-ti cru-de-li ni-tor-nin se-
— ni-scan-te pe-ne Che fan sul-lai ter-ra gli af-fet-ti cru-de-li ni-tor-nin se-
li Che fan sul-lai ter-ra gli af-fet-ti cru-de-li ni-tor-nin se-
— II Che fan sul-lai ter-ra gli af-fet-ti cru-da (li)

Atene edificata Chorus No. 2

74

Ob: Re-so me-to se-ce-li se-oc-cu-n-di II Di-vi-no II di-
Vi-cel: Re-so me-to se-ce-li se-oc-cu-n-di II Di-vi-no II di-

La felicità inaspettata

81 80

Hr: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Tr: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Ob: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Cl: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Vla: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Vle: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Vla: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
Cel: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
B: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà
B: Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà Ab-bi-di noi pie-tà

Domenico Cimarosa: *Aristeo*.

Example No. 101.: Syncopation is obtained by tied beats across and within the bar.

The musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system shows the vocal parts entering with the lyrics "cu-pil avin ren-de-te". The second system shows the vocal parts continuing with the lyrics "ver - di pian - to sus-sur-ra-te". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand features a melodic line with many ties, creating a syncopated effect. The left hand provides a steady accompaniment. The lyrics are written below the vocal staves.

cu-pil avin ren-de-te ver - di pian - to sus-sur-ra-te

Domenico Cimarosa: *Deifile, Rodope, Corebo.*

Example No. 102.: Chorus No. 4.

59

Che ti fan - no de - li - rar

Domenico Cimarosa: *Atene edificata.*

Example No. 103.: Chorus No. 2 & Chorus No. 3.

Chorus No. 2

Musical score for Chorus No. 2, Soprano (S) and Bass (B) parts. The key signature is one flat (B-flat major or D minor). The Soprano part begins with a box containing the number 10. The lyrics are: in un gior - no di tan - to pia - cer. The score includes dynamic markings: *p* (piano) and *sf* (sforzando). There are triplet markings (3) over the notes for "gior - no" and "tan - to".

Chorus No. 3.

Musical score for Chorus No. 3, Soprano (S) and Bass (B) parts. The key signature is one flat (B-flat major or D minor). The Soprano part begins with a box containing the number 10. The lyrics are: D'o - gn' in to - no sol e - ca gju - li - va. The score includes dynamic markings: *p* (piano) and *sf* (sforzando).

Domenico Cimarosa: *La felicità inaspettata* Chorus No. 1 &
Il trionfo della fede Chorus No. 1.

Example No. 104.: Lombard rhythm.

La felicità inaspettata

43

S pia-cer Sol per lui la vi-ta è ca-ra sen-za al-mor non u'è pia-cer

A pia-cer Sol per lui la vi-ta è ca-ra sen-za al-mor non u'è pia-cer

T

B

si

Il trionfo della fede

206

S 1st Chorus 2nd Chorus de-gl'empia-ble gri-da

A di mor-te for-nie-ra di mor-te for-nie-ra 2nd Chorus de-gl'empia-ble gri-da

T 1st Chorus di mor-te for-nie-ra 2nd Chorus de-gl'empia-ble gri-da

B di mor-te for-nie-ra 2nd Chorus de-gl'empia-ble gri-da

Appendix V: Documentation from Chapter VI

MUSICAL EXAMPLES CHAPTER VI, PART I

Domenico Cimarosa:

Example No. 105.: Cimarosa's approach to dramatic intensity in recitative.

Il trionfo della fede No. 5

Tr. in Bb

Obz.

Obz.

Cl. in Bb

Cl. II

VI I

VI II

Vla

Timoteo

Vlc

49 R.

76 V.

Timoteo

San - tum in lae - te am - ple - nit - Je - su - ce - dat po - re in su - per -
e ben - sacro mi - nis - tro, lin - te - del Pri - mi - ni - um trin - ce - di - dem

Il trionfo della fede No. 6

VI I

VI II

Vla I

Vla II

Fede

Fg, Vlc

107

76 V.

Fede

mo - ro e ca - lor quel pu - ro san - guo - che ver - se mi - per

Domenico Cimarosa: *Atene edificata*

Example No. 106.: Key signatures of *strumentato* recitative:

No. 1, No. 2, No. 4, No. 7.

No. 1

Allegro

Vla
Vlc
Vla

f
p sciolti

No. 2.

Allegro

Vla
Vlc
Vla

f
p

No. 4.

Andante

Vla
Vlc
Vla

f
p

No. 7.

Larghetto con moto

Vla
Vlc
Vla

mezza voce
ten

Domenico Cimarosa: *Atene edificata*

Example No. 107.: *strumentato recitativo No. 7.*

Clarinet solo

haghetto con moto

Vla, Vlo

meno vite

ten

The musical score is written for three instruments: Clarinet solo, Violoncello (Vla, Vlo), and Violino (Vln). The Clarinet part is in the treble clef and features a series of rapid, ascending and descending runs. The Violoncello part is in the bass clef and plays a steady, rhythmic pattern. The Violino part is in the treble clef and plays a steady, rhythmic pattern. The score includes dynamic markings such as 'haghetto con moto', 'meno vite', and 'ten'.

Domenico Cimarosa: *Vanne a Morte*

Example No. 108.: *strumentato recitative No. 1.*

Fl. I. *Largo*

Ob. I. *Soli*

Ob. II. *Soli*

Hn. I. *Largo*

Hn. II. *Soli*

Ten.

Vi. I. *Largo*

Vi. II. *Soli*

Vla. *Soli*

Vlc. *Soli*

p

ten.

p

Domenico Cimarosa :

La felicità inaspettata

Example No. 109 & No. 110.: *strumentato recitativo No. 1.*

Example No. 109 & No. 110.: *strumentato recitativo No. 1.*

1

Irene

Oboe

Violins

Viola

mf.

5

Irene

Ob. I & II

VI I & II

ten.

Vlc

Vla

Fg

ten.

La felicità inaspettata aria No. 5

37

VI I & II

Ob. I & II

Quan — te sma nie in un mo

Vlc

Vla

Fg

Irene

VI I & II

— mento

Vlc

Vla

Fg

Domenico Cimarosa: *Non che più lieto giorno*

Example No. 111.: *strumentato recitative No. 7.*



strumentato recitative



Example No. 112.: *strumentato* recitative No. 1.

Handwritten musical score for Violins I and II (Vl. I, II) and Viola/Vello (Vla., Vlo.). The score is divided into two systems. The first system is marked '1' and 'Allegro', showing a melody for Violins I and II and a supporting line for Viola/Vello. The second system is marked '2' and 'ad. rit.', showing a more complex, rapid melody for Violins I and II and a supporting line for Viola/Vello. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

19

Aglauro

II Norma parlerà

P.

f

Su la nascente Momo ad implo plan

Domenico Cimarosa: *Atene edificata*

Example No. 113.: *strumentato recitative No. 2.*

Cecrope

The musical score is for a recitative piece titled "Cecrope". It features a vocal line and two instrumental lines: Violins I & II (Vl. I & II) and Violas & Cellos (Vla. Vlc.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system begins with a measure marked with a box containing the number 5. The vocal line has the lyrics "Oh sia vo-rod prus-gio, E tu-ti il cie-lo qua-te ran-zi mu-ra Mia de-li - sia, e mia cu-ra". The instrumental parts provide harmonic support. The second system begins with a measure marked with a box containing the number 15. The vocal line has the lyrics "e un-di si es-ten-da fra le Pro-vin-cie". The instrumental parts continue with various dynamics, including *f.* (forte) and *sf. p.* (sforzando piano). The score concludes with a measure marked with a box containing the number 20.

Oh sia vo-rod prus-gio, E tu-ti il cie-lo qua-te ran-zi mu-ra Mia de-li - sia, e mia cu-ra

e un-di si es-ten-da fra le Pro-vin-cie

f. *sf. p.*

Domenico Cimarosa: *Atene edificata*

Example No. 114.: *strumentato recitative No. 5.*

Nisia

[1] *Allagro*

Taceto

[5] *In tu- no quibus uerbo lu- me*

Allegro

Vla. Vlc.

[10] *E sau- di- ti mi si- am* *già par- la il Nu- me*

L'oracolo

Andante

Non- pi- ti que di- im- pra- ti- gi- di- ti dal ciel

f Andante mj

Domenico Cimarosa: *Atene edificata*

Example No. 115.: *strumentato recitative No. 3, and No. 6.*

No. 3

Handwritten musical score for No. 3. The score is written on ten staves. The top staff is labeled 'Corni in G' and the second staff is labeled 'Corno'. The third staff is labeled 'Violini'. The fourth staff is labeled 'Viola'. The fifth staff is labeled 'Basso'. The sixth staff is labeled 'Fagotto'. The seventh staff is labeled 'Clarinetti'. The eighth staff is labeled 'Flauti'. The ninth staff is labeled 'Violoncelli'. The tenth staff is labeled 'Bassi'. The score includes various musical notations, including notes, rests, and dynamic markings. A stamp is visible in the upper right corner of the score.

No. 6

Handwritten musical score for No. 6. The score is written on ten staves. The top staff is labeled 'Corni in G' and the second staff is labeled 'Corno'. The third staff is labeled 'Violini'. The fourth staff is labeled 'Viola'. The fifth staff is labeled 'Basso'. The sixth staff is labeled 'Fagotto'. The seventh staff is labeled 'Clarinetti'. The eighth staff is labeled 'Flauti'. The ninth staff is labeled 'Violoncelli'. The tenth staff is labeled 'Bassi'. The score includes various musical notations, including notes, rests, and dynamic markings. A stamp is visible in the upper right corner of the score. The text 'And. no' is written at the bottom of the score.

Domenico Cimarosa: *Il trionfo della fede*

Example No. 116.: *strumentato recitative No. 9.*

St Gennaro

1

Allegro

f

f stac.

sf p. ten.

Spir-to di

3

10

me maggior che pur no fo-co tut-to nfin giemen il car

f

f stac.

sf p. ten.

Domenico Cimarosa: *Atene edificata*

Example No. 117.: *strumentato recitativo No. 7.*

101 R

Corni in F
Fagotti
Oboi
Clarinetto in Bb
Violini
Violoncelli
Fagotto
Trombe

Soprano
Largh: cò moto

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102 V

Soprano
L'eterno mio sangue, i sudori miei a offrir son pronto, e il giuro, ov'io per la patria

Domenico Cimarosa: *Il trionfo della fede*

Example No. 118.: *strumentato recitative No. 6*

St. Gennaro

Qual d'arpe, e ce-tre ar-mo-ni-co con-cen-to odo in-ten-na-so-nar?

ten.

Domenico Cimarosa: *La sorpresa*

Example No. 119.: *strumentato recitative No. 2.*

Licia

fo-res-te a-si-to tro-ve-rà Nin-fa ra-min-ga Allegretto moderato Ah!

Do ve mai la sor-te mi tra-spar-ta co-

ce-di san 221 Soc-Cor - 69

e senza sconta

Example No. 120.: *strumentato* recitative No. 6.

[illegible]

Example No. 120.:

Ombra *strumentato* recitative No. 4.

131

Domenico Cimarosa: *Le tue parole, o padre*
Example No. 120.:

strumentato recitative No. 4

25

32

35

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

130

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

240

245

250

255

260

265

270

275

280

285

290

295

300

305

310

315

320

325

330

335

340

345

350

355

360

365

370

375

380

385

390

395

400

405

410

415

420

425

430

435

440

445

450

455

460

465

470

475

480

485

490

495

500

505

510

515

520

525

530

535

540

545

550

555

560

565

570

575

580

585

590

595

600

605

610

615

620

625

630

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2250

2255

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2410

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Domenico Cimarosa: *Deifile, Rodope, Corebo*

Example No. 121.: *strumentato recitative No. 4.*

8 *Spiritoso*

10

8 *Scoppia un'improvvisa tuono* Oh Dei... quale orribil fra

16

8 - gor quel tuono e Dovè... a di Ve na re ed agno e del par-tenno Nu - mo un fausto se - gno

Aria di Corebo

MUSICAL EXAMPLES CHAPTER VI. PART II

Domenico Cimarosa: *Aristeo*

Example No. 122.: The *dal segno* arias: No. 2, No. 3 & No. 5.

Aria No.2

Ati.

Aria No.3

Aristeo

Aria No.5

Ati

Domenico Cimarosa: Simple binary arias.

Example No. 123.: *Atene edificata* No. 1 *Nisia*;
Le tue parole, o padre No. 3 *Ombra*; &
La felicità inaspettata No. 3 *Consalvo*.

Atene edificata No. 1

Nisia

1 Largo maestoso

Viol I
Viol II
Ob I
Ob II
Vla
Vic.

f
f stacc

5

Le tue parole, o padre No. 3

Ombra

1 Largo con moto

Viol I
Viol II
Ob I
Ob II
Vla
Vic.

a mezza voce
p. cresc.

5

La felicità inaspettata No. 3

Consalvo

1 Andante sostenuto

Viol I
Viol II
Ob I
Ob II
Vla
Vic.

f
p. Leg
p. itac
ten.

5

Che — to Pau — ra in —

Domenico Cimarosa: Sonata style arias.

Example No. 124.: (a) *Aristeo* No. 1 *Ati*.

Ati. 124

8
Allegro

Quell al - ma e - gi - ta - ta da stra - ne vi - cen - de vi sem - bra sde - gna

Domenico Cimarosa: (b) *Le tue parole, o padre* No. 1 *Il genio*.

Il genio.
30 *Allegro aperto*

Ve - di in quegl' oc - chi os - pres - sa L'al - ma d'un pa - dre a - men - te l'al - ma d'un

Domenico Cimarosa: (c) *La felicità inaspettata* No. 1
Ernando.

(d) *La felicità inaspettata* No. 4
Roderigo

La felicità inaspettata No. 1.

Ernando.

28

Fo- si il mo pri - mo af- fat- to Tu mi ren- de- stia- man - te

The musical score for Ernando, No. 1, measures 28-32. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a measure rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, with a 'p' (piano) dynamic marking at the start.

La felicità inaspettata No. 4

Roderigo

30

sen - pre la - na - re - sta - do sen pre sen

The musical score for Roderigo, No. 4, measures 30-34. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line features a series of eighth and sixteenth notes. The piano accompaniment is a continuous eighth-note pattern. The score includes dynamic markings 'p' (piano) and 'f' (forte).

- Domenico Cimarosa: (e) *Atene edificata* No. 3
 (f) *Atene edificata* No. 5
 (g) *Atene edificata* No. 6

Atene edificata No. 3

26 *Nisia*

Allegro maestoso Chi d'un Im - pa - ro il tre - no

Allegro maestoso

Atene edificata No. 5

25 *L'oracolo*

Lie - ti go-dre - te i gion-ni Sen - te mi-glior v'as-pet - ta, ser - te mi-glior

Atene edificata No. 6

4 *Aglauro*

A tan - to di - let - to è an - gustol mio pel - to è an - gu - sto il mio

Domenico Cimarosa: (h) *Il trionfo della fede* No. 1
 (i) *Il trionfo della fede* No. 3 .

Il trionfo della fede No. 1

St. Gennaro

1

A te mente in fi-ni-ta of-fro-gi-fel-ti mie - of-fro-gi-fel-ti mie i

p. stac. p. lag.

Il trionfo della fede No. 3 .

Timoteo

1 Allegro

Il ciel mi nac - cia, mi - nac - cia i-ra-to Il ciel mi nac - cia, mi -

f. p. f. p. f. p. f. p. f. p. f. p.

Domenico Cimarosa: Sonata style aria accompaniments.

Example No. 125.: Broken chord figuration or movement in parallel thirds and sixths.

Le tue parole, o padre No. 1

Il genio

110 *Allegro moderato*

Vo-di in que-sto-chiappre-so l'al-ma d'un Pa-dre a-ni-to

Atene edificata No. 3.

Nisia

Allegro moderato

Atene edificata No. 5

L'oracolo

110 *Allegro moderato*

Gran-do, ed al ciel di-let-ta A-te-ne ognor sa-ra

Atene edificata No. 6

Aglauro

111 *Allegro moderato*

Vi-cen-do e lie-ta Chi av-reb-be pa-ra-to Chi av-reb-be di av-reb

Domenico Cimarosa: *Il trionfo della fede* No. 1 *St. Gennaro*
Atene edificata No. 6 *Aglauro*

Example No. 126.: These arias are enclosed within a *scena*.

St. Gennaro

53 *aria*

Co-me i o dasset con te Si — gnor, dar si-o A te, men-te in fi-ni-ta

Andante sostenuto

Subito l'aria *p. stacc.* *p. leg.*

Aglauro

18 *aria*

Qua-si, mi ppi-ò il cor Si gran con-ten-to A ten-to di-let-to

Recitativo *Andante con moto*

Subito l'aria *p. stacc.* *p. leg.*

Domenico Cimarosa:

La felicità inaspettata No. 4.

Example No. 127 & No. 128.: Cimarosa's extension of the tonic-dominant approach.

Roderigo

The musical score for Roderigo is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). Measure numbers 68, 70, 71, and 80 are indicated in boxes above the vocal staves.

System 1 (Measures 68-69): The vocal line begins with the lyrics "Ma d'un-^{cres.}no in al-^{p. leg.}tro ec-^{cres.}ces - so o-^{sf.}gnor pas - ^{sf.}san - do ^{sf.}và o - ^{sf.}gnor pas -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

System 2 (Measures 70-71): The vocal line continues with "- san - do ^{sf.}và pas - ^{sf.}san - do ^{sf.}và pas - ^{sf.}san - do ^{sf.}và". The piano accompaniment maintains the eighth-note texture, with dynamic markings of *sf.* and *mf.*.

System 3 (Measures 71-79): This system contains a dense piano solo section. The right hand plays a rapid, continuous eighth-note figure, while the left hand provides a rhythmic foundation. The dynamic marking *f sempre* is present.

System 4 (Measures 80-81): The vocal line resumes with the lyrics "Pro - ^{sf.}di-ga-er-ce - ^{sf.}de ap-^{sf.}ca-so". The piano accompaniment continues with the eighth-note pattern.

Domenico Cimarosa: *La felicità inaspettata* No. 1 *Ernando*.

Example No. 129.: Cimarosa's uses the dominant as a mere point of reference.

Ernando

The musical score is written for a voice part (Ernando) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into systems, with measure numbers 28, 45, 53, 59, 73, 85, and 90 marked at the beginning of their respective systems. The lyrics are in Italian and are written below the vocal line. The piano part consists of chords and arpeggiated figures. The score ends with a double bar line at measure 90.

Lyrics:

Fo - sti il mio pri - mo af - fet - to. Tu mi ren - de - sti a -
 sti a - mente
 te co - la do. re - ra
 Fo - sti il mio pri - mo af - fet - to. Tu mi ren - de - sti a -
 E l'al - ma mia co - sten - te. Te co - la do re - ra.
 f. p.
 f. p.
 f. p.

Domenico Cimarosa:
Example No. 130.:

Aristeo No. 1

Ati

Exposition:	Development:	Recapitulation:
Form. Rit Or Or ^{R1}	Rit Or ^{R2}	R ^{R1} R ^{R2}
Key. F → C	C - F - G - em - am - C	fm - F →
Theme: P ₁ P ₂		55. P ₂ T _{one}
Bar No: 1..... 38	38. 41..... 54	55. P ₂

La felicità inaspettata No. 1

Ernando

Domenico Cimarosa:
Example No. 131.:

Cadential gestures between the "Development" and Recapitulation

Aristeo No. 1

Il trionfo della fede No. 1

Ati.

St. Gennaro

Il trionfo della fede No. 3

Timoteo

La felicità inaspettata No. 4

Roderigo

Domenico Cimarosa: *La felicità inaspettata* No. 1.
Atene edificata No. 3.
 Example No.132.: "Recapitulations" in the sonata style arias.

La felicità inaspettata No. 1
 Ernando

1
 Fo - si il mo pri - mo af - fet - to Tu mi ren - da - stia - man - to
 p. mf
 113 R
 liber - tà - Fo - si il mo pri - mo af - fet - to Tu mi ren - da - stia - a - man - te

Atene edificata No. 3

Nisia

26
 Allegro maestoso Chi d'un Im - pe - ro il tre - no
 p
 91 tr
 pro - vò cru - del Chi d'un Im - pe - ro il tro - no veg - ge cin giu
 p

Domenico Cimarosa: *La felicità inaspettata* No. 6.
Vanne a morte No. 1.

Example No. 133.:

La felicità inaspettata No. 6.

Ernando

Largo [15]

- to. Tu so - spi - ri? Oh Dio, che pe - na Oh Dio, che pe -

Largo

Allegro [26]

O - gniffa - no in po - chi'stan - ti in piacer - ei car - gi - ra

Vanne a morte No. 1.

Bruto

[36] [40]

Fl I

Fl II

Bruto

Ah Pa - ter - ni af - fetti mie - i Tut - ti a de - so al cor in sen - to

Vi I

Vi II

Vla

Vlc

Domenico Cimarosa: *Vanne a Morte* No. 1 continued.

Example No. 133.:

Bruto

The musical score is for a scene titled "Bruto". It features a vocal line for Bruto and an orchestral accompaniment. The vocal line is in Italian, with lyrics: "Ca — ro fi — glio un_ altro addio e — ter — ni Dei e — ter — ni De i". The orchestral parts include Flute I and II, Horn I and II, Violin I and II, Viola, and Violoncello. The score is written in 4/4 time and consists of five measures. The key signature has one flat (B-flat). The vocal line is in a soprano register. The orchestral parts are in a lower register. The score is marked with dynamics such as *pp* and *p*. There is a rehearsal mark "45" in a box above the Flute I staff in the fourth measure.

Fl I

Fl II

Hn I

Hn II

Bruto

Ca — ro fi — glio un_ altro addio e — ter — ni Dei e — ter — ni De i

Vi I

Vi II

Vla.

Vcl.

Domenico Cimarosa: *La sorpresa* No. 1.

Example No. 134.: The refrain is assigned to quatrain III, couplet II.

Licia

Tor-na la spe-me al co-re Tor-na la gioia al sen- Tor-na la spe-me al

Domenico Cimarosa: *La sorpresa* No. 2

Example No. 135.: The refrain makes its first appearance in the subdominant.

Delpino

Allegro 70

Del fe - li - ce se - col d'o - ro Ra - gna. qui l'an - ti - cae - ta - de

Domenico Cimarosa:

Example No. 136, No. 137 & No. 138.: Cimarosa's rondo themes.

La felicità inaspettata No. 2

Irene

Allegro (12)

ve-lo Ah per me so-ra-no il cie-lo quan-do mai ri-tor-ne-rà Ah per me so-ra-no il cie-lo quan-do

mai ri-tor-ne-rà

La felicità inaspettata No. 6

Ernando

Allegro

O-gni af-fen-nò in po-chi tan-ti In pia-cer-ti can-gie-rà

in pia-cer-ti can-gie-rà

Il trionfo della fede No. 4

Fede

Allegro (12)

Glo-ri-af-fel-ici-tà bel mo-men-to del-la tua fe-li-ci-tà del-la tua del-la

tua glo-ri-af-fel-ici-tà

Non che più lieto giorno No. 3

Prima Realista

Allegro giusto (21)

P. Ma giac-che pie-tà ti muo-ve-regal-dor fi-no tan-ti af-fan-ni Ma giac-

che pie-tà ti muo-ve-regal-dor fi-no tan-ti af-fan-ni

Non che più lieto giorno No. 2

Seconda Realista

Allegretto moderato (18)

ri-spon-do De-gli ar-vi-re-gi-le ri-spon-do

De-gli ar-vi-re-gi-le ri-spon-do

Vanne a morte No. 1.

Bruto

Allegro (12)

Ah! che bar-ba-re me-men-to di e-pa-ven-to e di do-lor e

di e-pa-ven-to e di do-lor

Domenico Cimarosa:

Example No. 139.: Expositions of the rondo arias.

La felicità inaspettata No. 2

Irene

Larghetto con moto
a mezza voce
Voce

La sorpresa No. 1

Licia

Largo con moto
Va-do smarri-ta, e so-la ier-con-do il ben-che a-do-re cer-can-do il

La sorpresa No. 2

Delpino

Largo cantabile
Non te-men-ze-re-na il ci-glio con-ten-ta di-te stes-sa pro-ve-rai la pa-ce al cor Non te-men

Domenico Cimarosa: *Non che più lieto giorno* No. 1
La sorpresa No. 1

Example No. 140.: The recitative serves as the ritornello.
 The sinfonia serves as the ritornello.

Non che più lieto giorno No. 1

Prima Realista

Allegro maestoso

Violins I and II, Viola, Canto, and Violoncello parts are shown. The Canto part includes the lyrics: "grand'opra ognun s'a-cin-go Pa-ri-gi non te-mo, non te-mo la mor-te non".

La sorpresa No. 1

Licia

Horn, Oboe, Flute, Viola, and Violoncello parts are shown. The Canto part includes the lyrics: "Va-do-".

Domenico Cimarosa: *La felicità inaspettata* No. 2 & No. 6.

Example No. 141.: These arias have an arioso style quatrain II.

La felicità inaspettata No. 2

Irene



La felicità inaspettata No. 6

Ernando



Domenico Cimarosa:

La felicità inaspettata No. 6.

Example No. 142 & No. 143.: Cimarosa's first episode.

Ernando

43

cange-rà Tu co-espi-ri Oh Di-o O Dio che pe-na

f. p. *f. p.* *f. p.* *f.* *p. mf.*

50

Cal - ma il duo - lo E ti se - re - na tel do - mon - do per pietà

p. mf. *p. mf.*

Detailed description: This is a musical score for a vocal part (Ernando) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system covers measures 43 to 49, and the second system covers measures 50 to 56. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The lyrics are in Italian. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from *f. p.* (faint piano) to *f.* (forte) and *p. mf.* (piano mezzo-forte). The tempo is not explicitly marked, but the notation suggests a moderate pace. The key signature is G major, indicated by one sharp (F#) on the treble clef staff. The time signature is 4/4, indicated by the '4' over the '4' in the first measure of the first system. The score is for a vocal part (Ernando) and piano accompaniment. The lyrics are in Italian. The dynamics range from *f. p.* (faint piano) to *f.* (forte) and *p. mf.* (piano mezzo-forte). The tempo is not explicitly marked, but the notation suggests a moderate pace. The key signature is G major, indicated by one sharp (F#) on the treble clef staff. The time signature is 4/4, indicated by the '4' over the '4' in the first measure of the first system.

Example No. 144 & No. 145 Cimarosa's second episode.

Ernando

59

sà Cal-ma il duo-to, e ti se re na tel do-man-do per pie-tà Oh Dio! che pe-na

p. mf. Leg.

f. cresc.

p.

72

cangia-rà Ah sa-ti-a-mo se-ta-do-ro lo sa il

f. mf.

p.

f. mf.

80

co-re, e amor lo sa Tu so-spi-rà Oh

80

Di-o! Che pe-na Oh Dio che pe-na

cres.

f. mf.

81

pe-na! Cal-ma il duo-to, e di se-re-na tel do-man-do per pie-tà

Domenico Cimarosa: *Non che più lieto giorno* No. 1

Example No. 146.: The second quatrain in the aria is scored for
S T B chorus.

Prima Realista

42 Allegro marcato

S Quatrain II Ne-mi-co fu-ro-re il car-min pa-uen-tu

T

B

55

L'in-fian-ma d'a-do-re la glo-ria e la fè L'in-fian-ma d'a-do-re la glo-ria e la

L'in-fian-ma d'a-do-re la glo-ria e la fè L'in-fian-ma d'a-do-re la glo-ria e la

L'in-fian-ma d'a-do-re la glo-ria e la fè L'in-fian-ma d'a-do-re la glo-ria e la

63

fè la Glo-ria, e la fè la Glo-ria, e la fè Un

fè la glo-ria, e la fè la Glo-ria, e la fè Un

fè - la Glo-ria, e la fè la Glo-ria, e la fè Un

Domenico Cimarosa: *La felicità inaspettata* No. 2
Il trionfo della fede No. 4

Example No. 147.:

La felicità inaspettata No. 2

Irene

47

50

55

60

Il trionfo della fede No. 4

Fede

32

35

39

Domenico Cimarosa: *La felicità inaspettata* No. 2.

Example No. 148.: Motivic fragmentation of the thematic material.

Irene [48]

Sol
Alliegro

pro- cel - le io ve - go in -

[55]

- ton - no Co - pre il gior - no un ne - ro ve - lo un

[60]

ne - ro ve - lo Co - pre il gior - no un ne - ro

[65]

ve - lo Ah per me se - re - no il cie - lo quan - do mai ri - tor - ne - rà Ah par

[70]

me se - re - no il cie - lo quan - do mai ri - tor - ne - rà

Domenico Cimarosa: *Atene edificata*

Example No. 149.: Duet: *Cecrope & Aglauro*

1 *largo* *all. sostenuto*

Hn

Ob

Cl

Vlns

Via

Aglaure

Cecrope

Vcl+Cb

Ser-ba co-stan-za o ca-ra co-stan-za o ca-ra

Que-sti bei sen-si in pet-to que-rali bei sen-si

11 20

Hn

Ob

Cl

Vlns

Via

Aglaure

Cecrope

Vcl+Cb

D'og-ni mia eun-ge-gi-to Lai so-la ogn' si re-de Lei sola ogn' si re-de'

Domenico Cimarosa: *La felicità inaspettata*

Example No. 150.: Duet: *Ernando & Irene*

1 *Larghetto sostenuto*

Oboe II

Clarinet II

Violin I

Violin II

Viola

Violoncello

mezza voce

p. ten.

p. leg.

9 **10** *Ob.*

Violin I

Violin II

Viola

p. ten.

p. ten.

Irene

Ernando

Vcl.

p.

mf.

12 **13**

Irene

Ernando

15

Irene

Ernando

Lyrics:

Irene: Ah che l'ani-ma ra-pi-ta nel di-let-to nel con-ten-to Più non sà se re-sta in

Ernando: Ah che l'ani-ma ra-pi-ta nel di-let-to nel con-ten-to Più non sà se re-sta in

Irene: pia-car più non sà se re-sta vi-ta, O se mo-ra nel pia-car O se

Ernando: mo-ra se mo-ra nel pia-car più non sà se re-sta in vi-ta O se mo-

Domenico Cimarosa: *Il giorno felice & Non che più lieto giorno*

Example No. 151.: Trio:

1 *Larghetto con moto*

Tr, Hn in C

Ob

Cl

Fg

Violins

Violins

Violins

7

10

Tr, Hn

Ob

Cl

Fg

Violins

II Re

Violins

p Ca-ri Fr-gli a ciel vi cal-mi delle gra-zie, e doni suo-i del-le gra-zie, e do-ni

11

Tr, Hn

Ob-Cl

Violins

Primo Baritone

II Re

II Tenore

Secondo Baritone

Violins

f *f* *p*

Il giorno felice *Del ma-nar-ca nascon-to* *Dell'au-gu-ria so-gia Ale*
Non che più *Di Fer-nan-dos Caro-li-na* *Del-la ca-ra a-ma-to Ale do-ve na-sce, e mo-re*

Il giorno felice & Non che più
Domenico Cimarosa: *lieto giorno continued*

Example No. 151.: Trio:

Tr. Hn

Ob. Cl.

Vlna

Primo

Secondo

Vla

So - la I bai no mi amun - zia - ra

sem - pre a ti ri - den - to, lieto

sem - pre a ti ri - den - to, lieto

Più allegro

No che più lie - to gio - ra cal - me di onor di glorio - Di pal - mo, o'

Più allegro

Domenico Cimarosa: *Le tue parole, o padre*

Example No. 152.: Trio: *Enrico, Il genio & Ombra.*

Ob. Cl. 119 125

Vls. Vls. *fp fp fp fp fp fp*

Vla. *fp fp*

Enrico

Genio

Ombra 8 Tu de nerri - ci suoi - fia - ca - sti il fol - lo or - go - glio Fia - ca - sti il fol - lo or - go - glio

Vlc. *fp. fp. fp. fp. fp. fp. fp. fp. f*

Ob. Cl. 126 130

Vls. Vls. *p p p p p p*

Vla. *f p. f p.*

Enrico Sem - pre a te fi - da, e ca - ra. Sem - pre a te fi - da e

Genio Sem - pre a te fi - da e ca - ra z te fi - da e ca - ra Sem pre a te fi - da e

Ombra 8 Sem - pre a te mu - ta e chia - ra Sem - pre tem.

Vlc. *fp.*

Domenico Cimarosa: *La felicità inaspettata*
Deifile, Rodope, Corebo.

Example No. 153.: Trio: *Irene & Ernando* in duet;
 Consalvo aside.
 Trio: *Rodope & Corebo* in duet;
 Deifile aside.

La felicità inaspettata

[illegible]

Largo con moto

160

p.

p.

p.

p.

p.

ten.

p.

Ah che già tan ta pe - no sento man-car - mi sen to man-car mi! cor -

p. pizzicato

Domenico Cimarosa: *La felicità inaspettata*

Example No. 153.: Trio: Irene & Ernando in duet;
Consalvo aside.

The musical score is written for a vocal trio and orchestra. The vocal parts are for Irene, Ernando, and Consalvo. The orchestral parts include Violins I and II, Viola, Violoncello, Clarinet, Flute, and Bassoon. The score is in 4/4 time and features a variety of musical notations, including dynamics (p, f, cresc., decresc., ten., arca.), articulation (acc., sf), and performance instructions (Leg.). The lyrics are in Italian and describe a scene of unexpected happiness.

Lyrics:

Irene: Ah che fra tan-te pe-no san-to man-car mi
Ernando: Ah che per-dei il mio be-ne che even-tu-ra to
Consalvo: Veg-go in peri-glio oh Di-o! la glo-ria mia veg-go in peri-glio

Domenico Cimarosa: *Deifile, Rodope, Corebo.*

Example No. 153 Trio: *Rodope & Corebo* in duet;
Deifile aside.

Presto

Fl.

Presto *p*

Ob.

Fg.

Presto

Viz. Vln.

Vln.

Presto

Deifile

Per l'ingrato par-la more man-ta sde-gna in i-edel

Ah la fa-desti-na-man-te

Rodope

Qual ri-mor-so

Corebo

Qual ri-mor-so

8. Presto

Vcl.

Appendix VI: Documentation from Chapter VII

MUSICAL EXAMPLES OF CANTATA BALLETS

Domenico Cimarosa: *La felicità inaspettata*.

Example No. 154.: Cimarosa's binary and ternary forms.

The musical score for Example No. 154, titled 'Cimarosa's binary and ternary forms', is presented in four systems. Each system consists of four staves: Clarinet (Cl), Violins II (Vla. II), Viola (Vla.), and Violoncello (Vlc.). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p. piano', 'p. forte', and 'p. Leg'. The first system is marked '1' and 'Larghetto', and the second system is marked '10' and 'Larghetto'. The third system is marked '15' and 'Larghetto', and the fourth system is marked '20' and 'Larghetto'. The score concludes with the instruction 'Da capo il fine'.

Domenico Cimarosa: *La felicità inaspettata*.

Example No. 154.: Cimarosa's binary and ternary forms continued.

Andantino con moto

Vla. I

Vla. II

Vla.

Vcl.

Andantino con moto

Vla. I

Vla. II

Vla.

Vcl.

Hr
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 Vl II
 Vla
 Vlc
 Vlb

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Example No. 155.:

Cimarosa preferred flat key signatures for his ballets.

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

1
 4
 32

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

33
 34
 35

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

36
 37
 38

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

39
 40
 41

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

42
 43
 44

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

45
 46
 47

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

48
 49
 50

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

51
 52
 53

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

54
 55
 56

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

57
 58
 59

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

60
 61
 62

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

63
 64
 65

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

66
 67
 68

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

69
 70
 71

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

72
 73
 74

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

75
 76
 77

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

78
 79
 80

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

81
 82
 83

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

84
 85
 86

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

87
 88
 89

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

90
 91
 92

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

93
 94
 95

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

96
 97
 98

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

99
 100
 101

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

102
 103
 104

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

105
 106
 107

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

108
 109
 110

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

111
 112
 113

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

114
 115
 116

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

117
 118
 119

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

120
 121
 122

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

123
 124
 125

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

126
 127
 128

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

129
 130
 131

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

132
 133
 134

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

135
 136
 137

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

138
 139
 140

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

141
 142
 143

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

144
 145
 146

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

147
 148
 149

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

150
 151
 152

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

153
 154
 155

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

156
 157
 158

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

159
 160
 161

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

162
 163
 164

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

165
 166
 167

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

168
 169
 170

Hn
 Ob. Cl.
 Vln. I
 Vln. II
 Vla.
 Vcllo
 Fag.

171
 172
 173

Hn
 Ob. Cl.

Example No. 155.:

continued.

171

Domenico Cimarosa: *La felicità inaspettata & La sorpresa.*

Example No. 156.: Excerpts of Cimarosa's melodic line.

La felicità inaspettata

1. Allegretto con moto

Bassoon

Flute

Clarinet

Violoncello

Viola

Violin

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720

725

730

735

740

745

750

755

760

765

770

775

780

785

790

795

800

805

810

815

820

825

830

835

840

845

850

855

860

865

870

875

880

885

890

895

900

905

910

915

920

925

930

935

940

945

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955

960

965

970

975

980

985

990

995

1000

La sorpresa

Larghetto

Bassoon

Flute

Clarinet

Violoncello

Viola

Violin

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Domenico Cimarosa: *La felicità inaspettata & La sorpresa.*

Example No.156.: Excerpts of Cimarosa's melodic line.

Fl.

Cl.

Vl. I

Vl. II

Vla.

Vlc.

Solo

Andantino grazioso

Andantino grazioso

Madame Angellino



Madame Folliazzi Angellino, premiere Danseuse au Theatre Imperial

*De la belle Psyche tels sont les traits charmans,
Qui offrant à nos yeux une image agreable,
Dont porter dans les coeurs ces transports renaissans,
Qui donnent à l'amour un Empire durable.*



Madame Folliazzi Angellino, premiere Danseuse au Theatre Imperial

*De la belle Psyche tels sont les traits charmans
Qui offrant à nos yeux une image agreable
Dont porter dans les coeurs ces transports renaissans
Qui donnent à l'amour un Empire durable.*

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